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With text and arrangements by Peter Lavender.

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START PLAYING KEYBOARD COLLECTION 2

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Cover photography by Rod Shone

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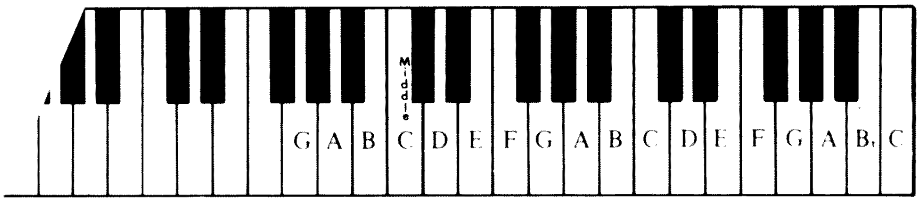
The ABC of SFX Music

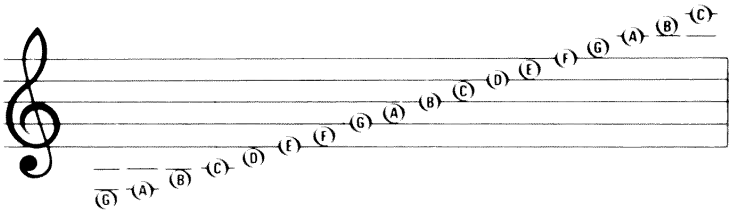
In SFX music, the melody is clearly written in large lettered notes. Each note can easily be located on your keyboard and then played with the right hand.

The songs in SFX music books are all written in the following keyboard range. The symbol at the beginning of the music staff is the treble clef, indicating the notes are played with the right hand:

The Keyboard



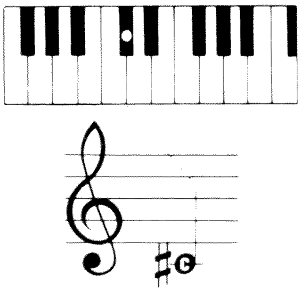
The Music Staff



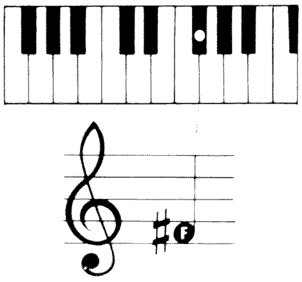
The Sharp Sign (♯) will sometimes appear before a music note. Simply play the *black key* to the *right* of the *white key:*

The Flat Sign (♭) placed before a note tells you to play the *black key* that lies to the *left* of the *white key:*

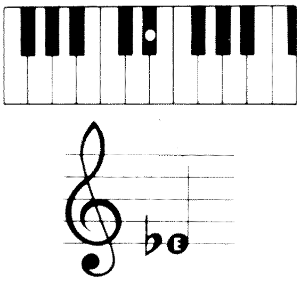
Example: C♯



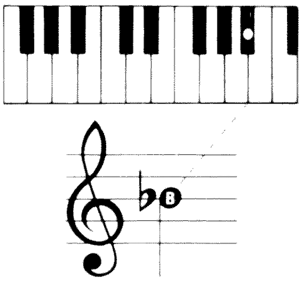
Example: F♯



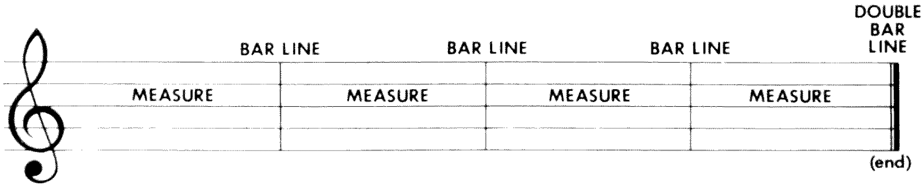
Example: E♭



Example: B♭



The Music Staff is divided into equal sections by vertical lines called *Bar Lines.* Each section is a *Measure.* The end of a piece of music is marked by a double bar line.



All music is played in time to a *beat.* The six types of notes most often used in SFX music all have a *time value* that relates to the beat:

Whole note

4 Beats

Dotted half note

3 Beats

Half note

2 Beats

Dotted quarter note

1½ Beats

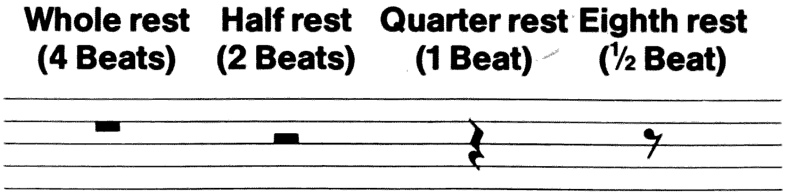
Quarter note

1 Beat

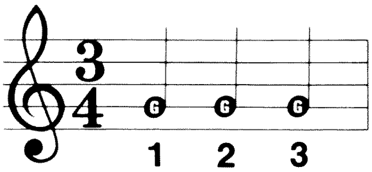
Eighth note

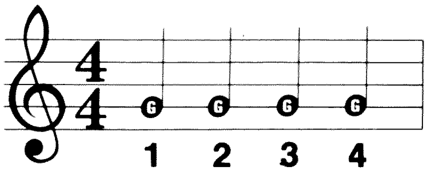
½ Beat

The Rest is a silent break in the music. The symbols are written in the staff, and like music notes, rests each have a time value:

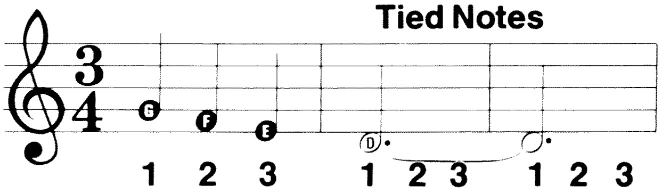


The Time Signature comprises two numbers at the beginning of the music, after the treble clef sign. The top number shows the amount of beats in each measure. The bottom number indicates the type of note that will receive *one* beat. These are the most popular time signatures. The lower number 4 represents the quarter note:

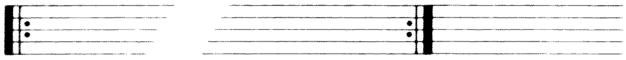




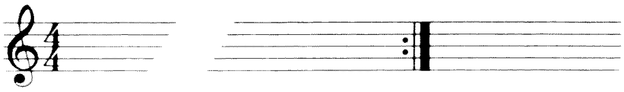
The Tie is a curved line that connects two consecutive notes on the same line or in the same space in the staff. When a tie appears in the music, play the first note and sustain the sound for the *total* time value of the two notes:



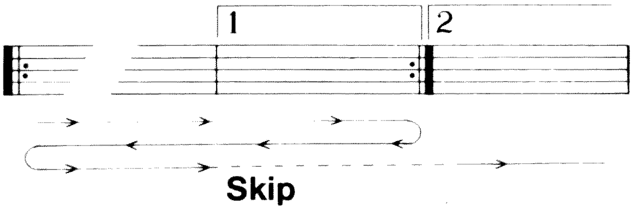
Repeat Signs are two dots alongside double bar lines. They indicate that all the music in between the pairs of repeat signs is to be played through again:



Quite often there will only be one repeat sign at the end of a passage of music. The repeat is then made from the very beginning:



Double Endings are sections of music with staff repeat signs. 1st and 2nd time brackets above the staff indicate where a short 'skip' is to be made in the music after the repeat has been played:



Left Hand Keyboard Accompaniment. SFX music has Major and Minor chords clearly written above the staff. The optional 'seventh' type of chord is shown with the 7 outside the chord frame:

Your keyboard Owner's Manual will explain how these chords are played with your left hand.

Conventional (Fingered) Chords can also be used. **The SFX Master Chord Chart** in this book shows the most practical chord positions for this type of left hand accompaniment.

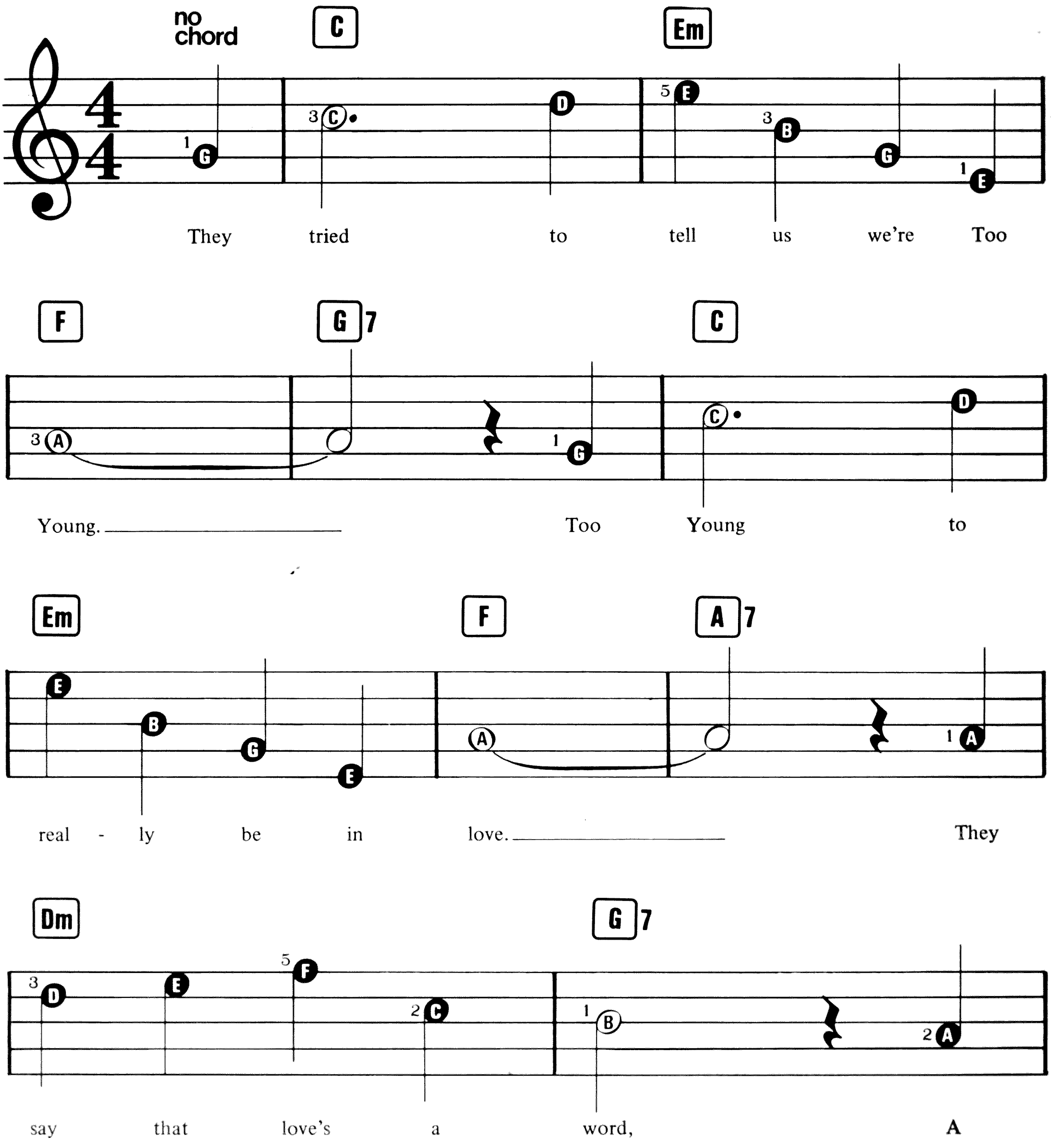
Right Hand Fingering
Always use recommended fingering when indicated in SFX music.

Too Young

Words by Sylvia Dee
Music by Sid Lippman

Suggested Registration: Saxophone or Strings
Rhythm: Swing
Tempo: Medium

Technique: Pickup note
Whole, half, and quarter notes with ties



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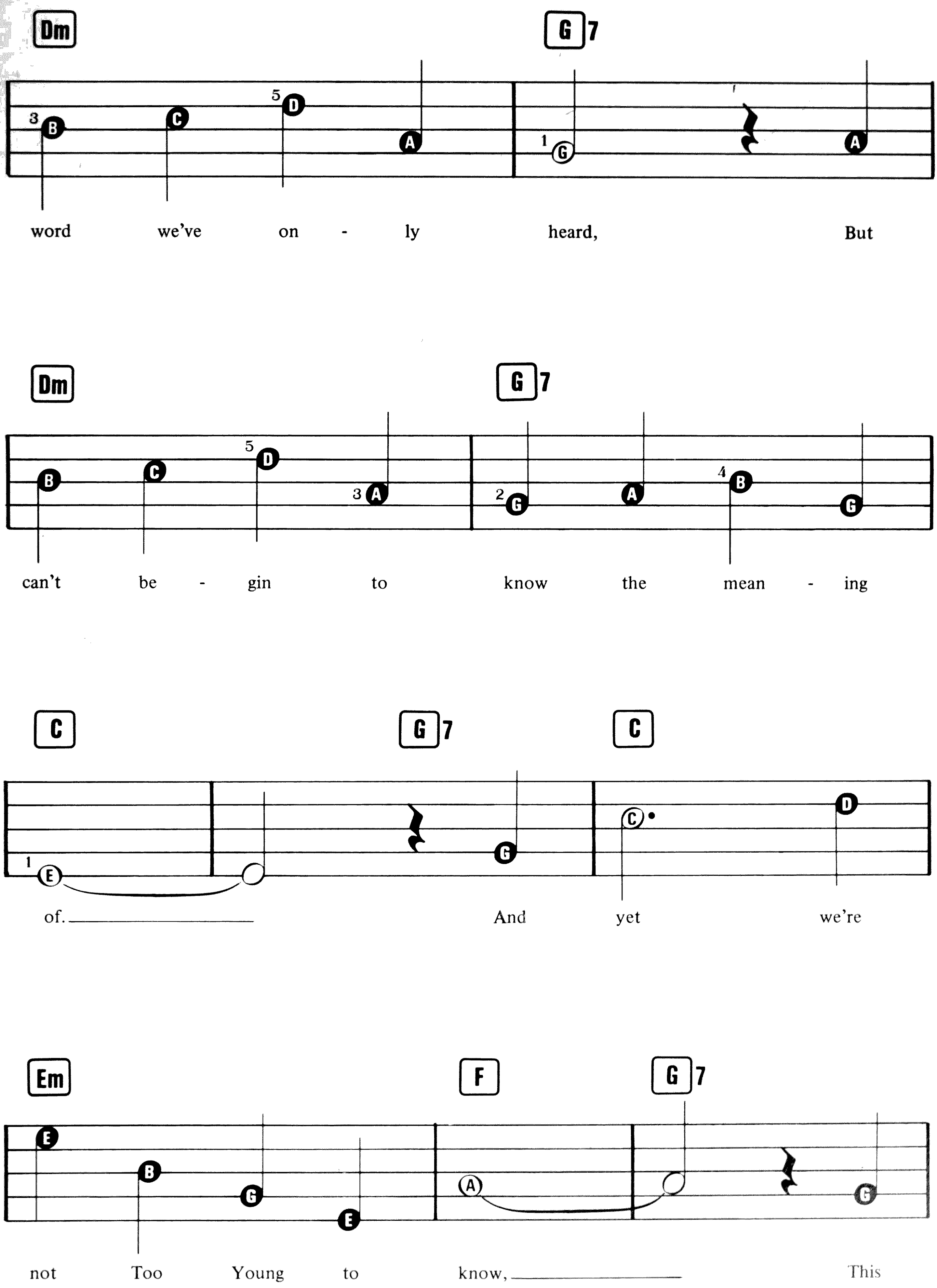
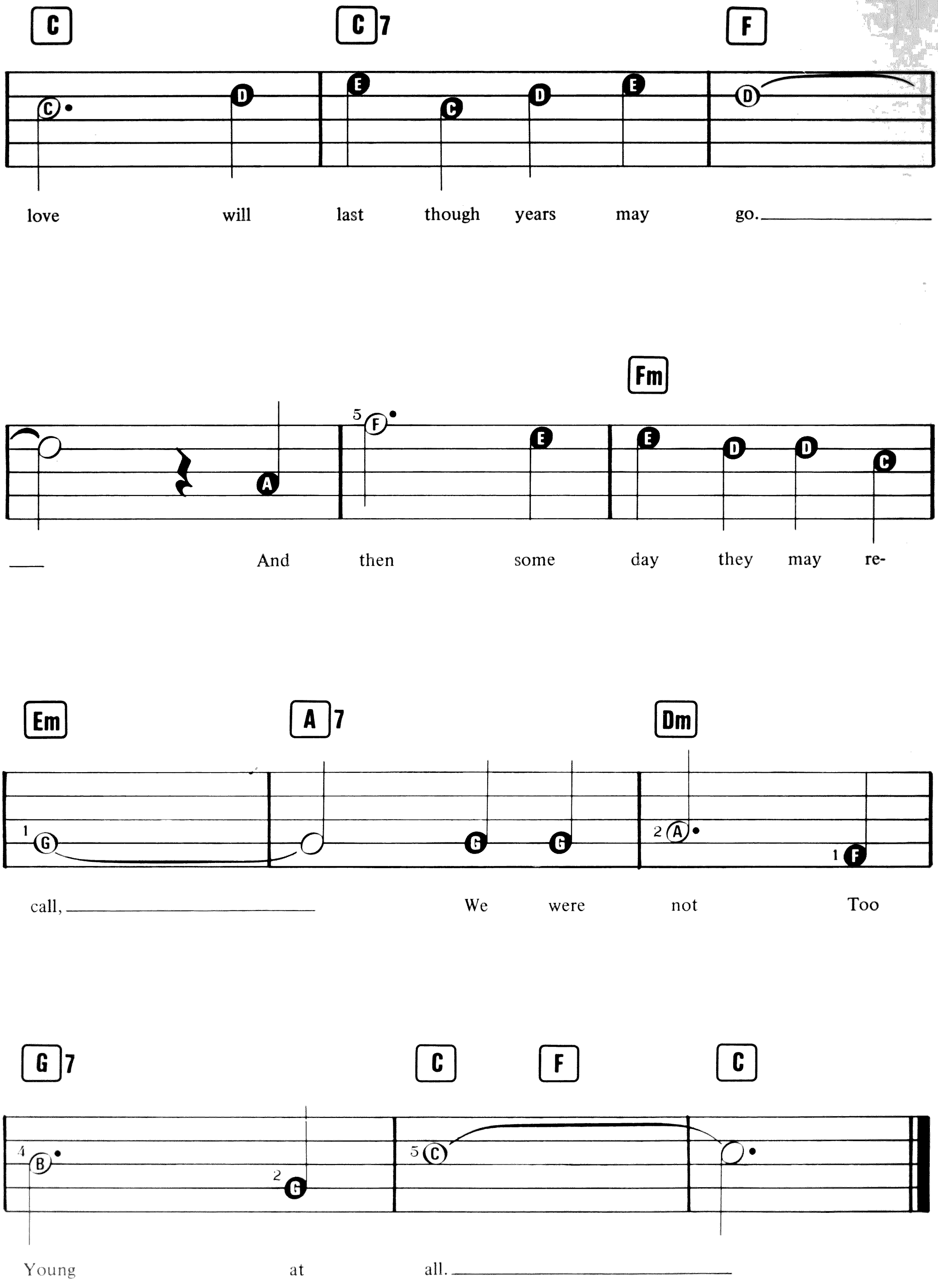

Dm
G7
word we've on - ly heard, But
Dm
G7
can't be - gin to know the mean - ing
C
G7
C
of. And yet we're
Em
F
G7
not Too Young to know, This


C C7 F
love will last though years may go.
Fm
And then some day they may re-
Em A7 Dm
call, We were not Too
G7 C F C
Young at all.

Anniversary Song

Words & Music by
Al Jolson & Saul Chaplin

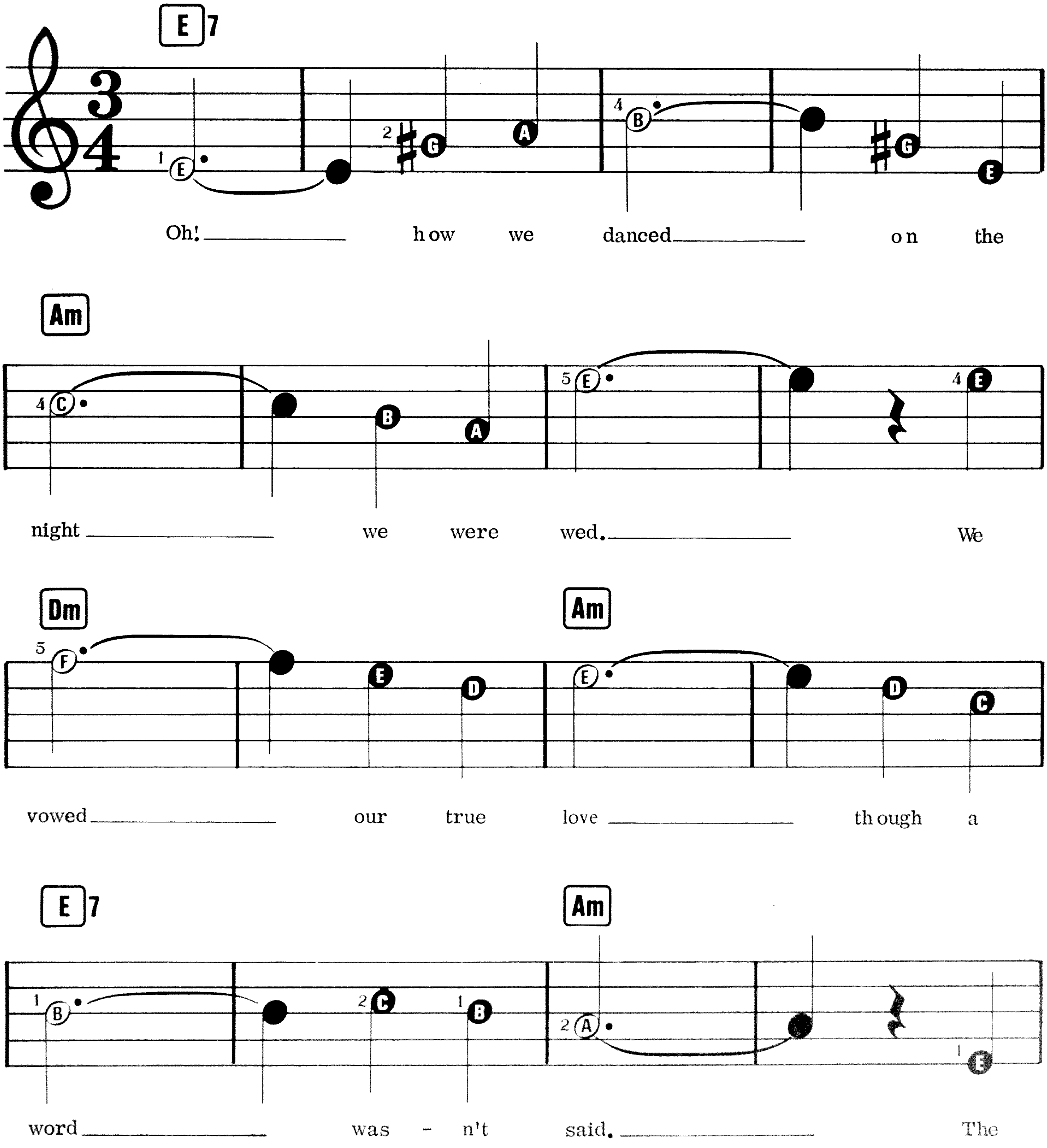
Suggested Registration: Accordion or Strings

Rhythm: Waltz

Tempo: Medium Fast

Technique: Sharps

Tied notes across measures



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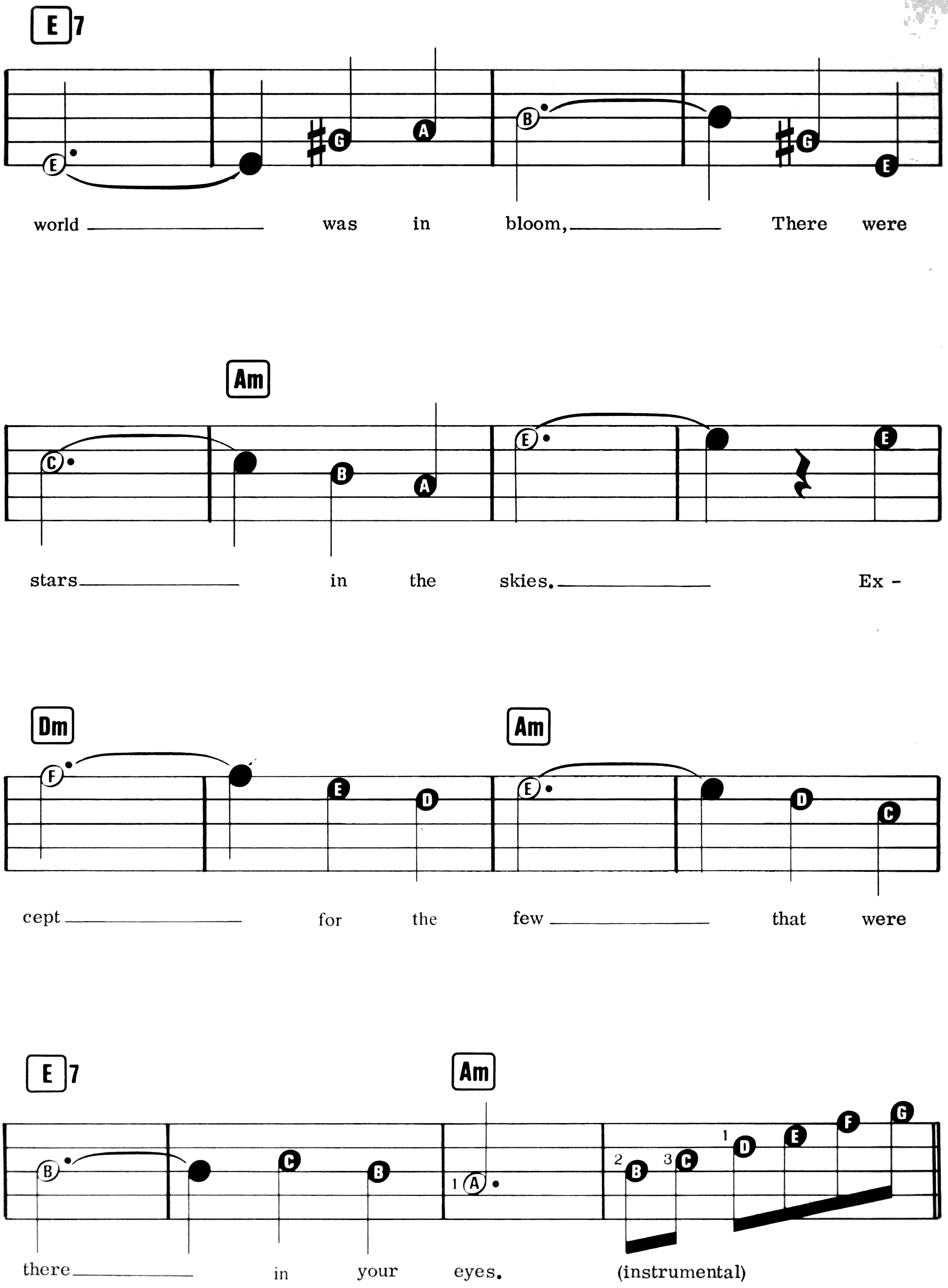
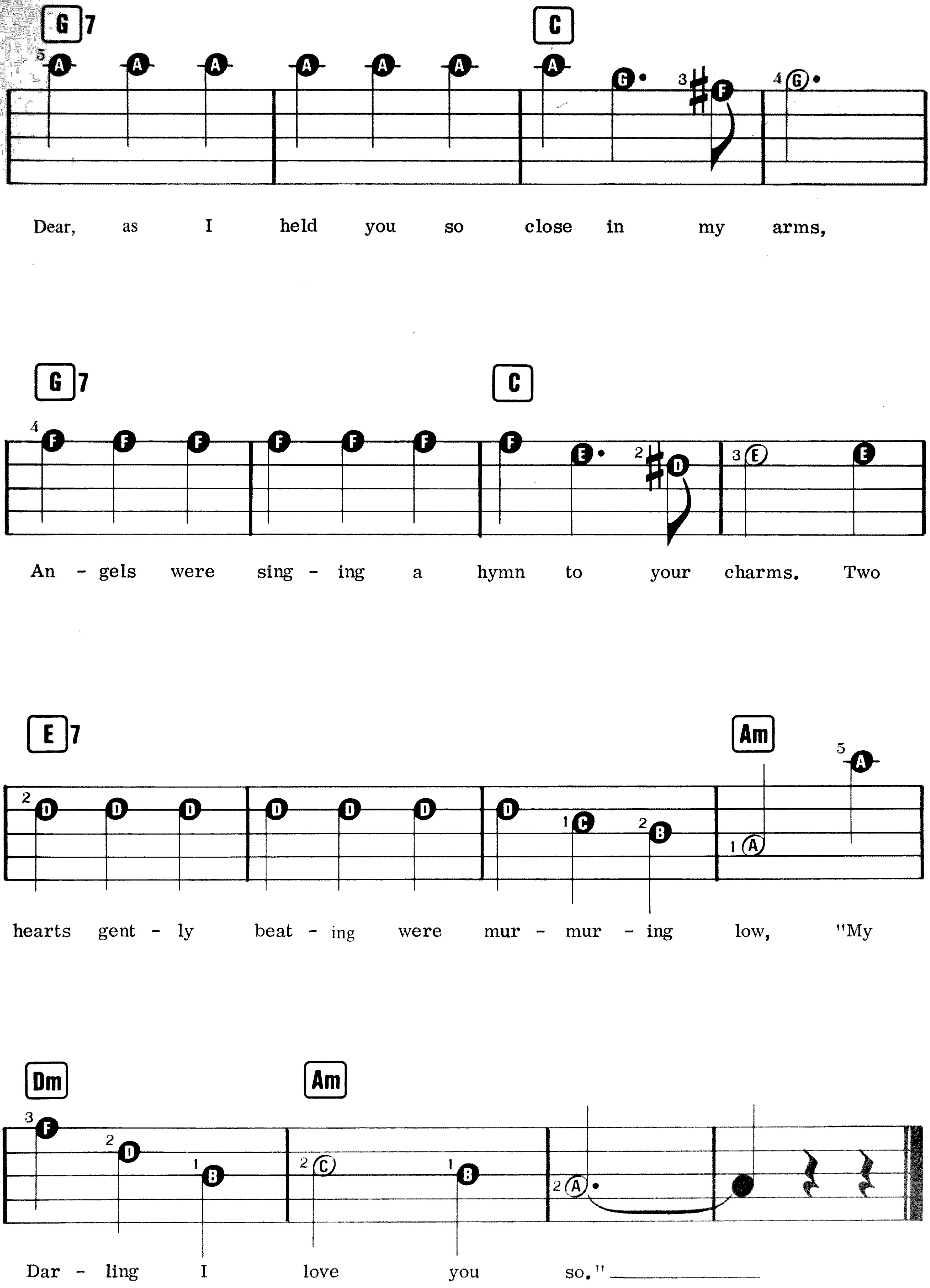

E7
world was in bloom, There were
Am
stars in the skies. Ex -
Dm
Am
cept for the few that were
E7
Am
there in your eyes.
(instrumental)


G7 C
Dear, as I held you so close in my arms,
G7 C
An - gels were sing - ing a hymn to your charms. Two
E7 Am
hearts gent - ly beat - ing were mur - mur - ing low, "My
Dm Am
Dar - ling I love you so."

The Coffee Song

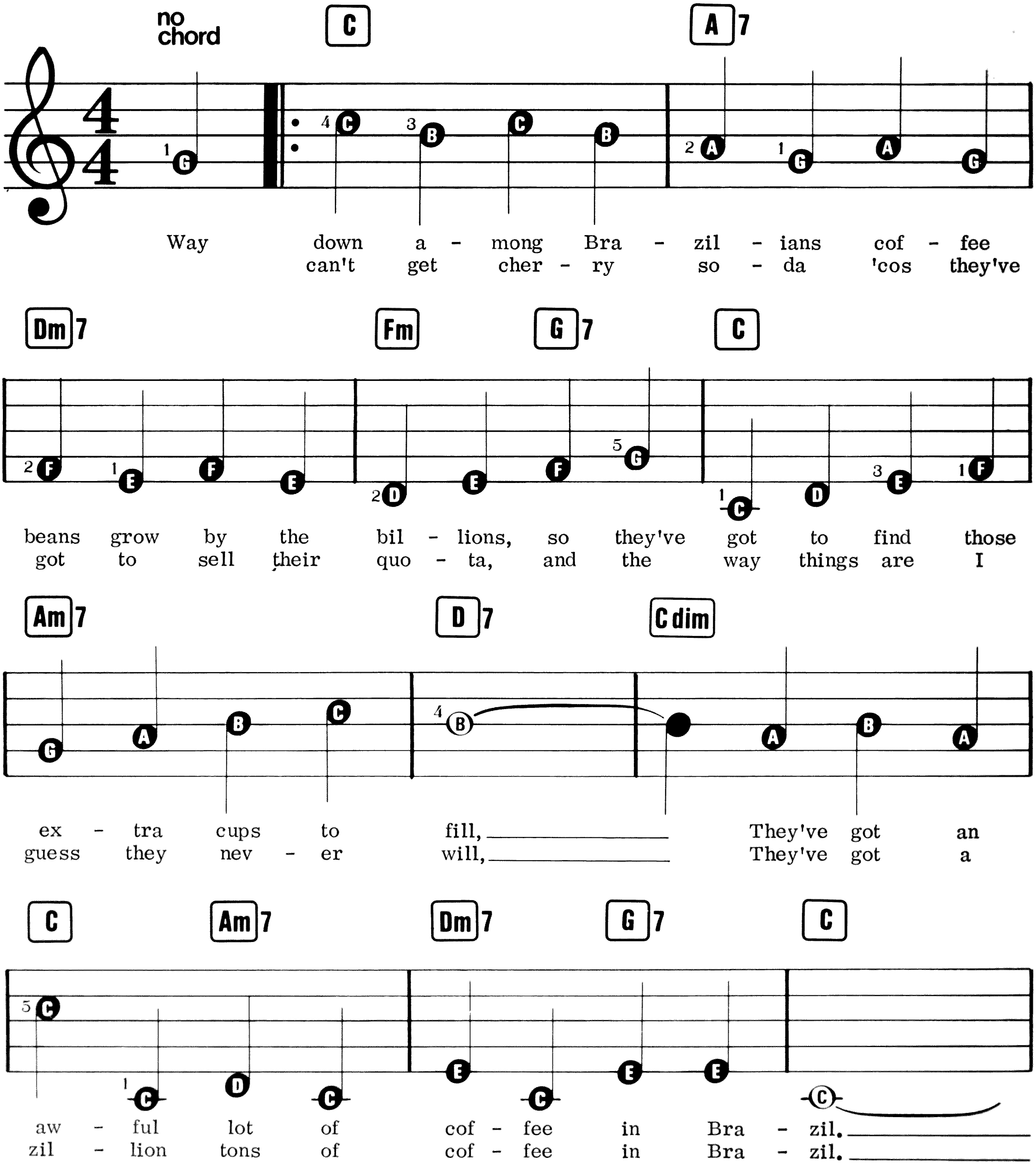
Words & Music by
Bob Hilliard & Dick Miles

Suggested Registration: Vibraphone or Piano

Rhythm: Samba

Tempo: Medium Fast

Technique: Repeat Section (1st and 2nd time endings)
Diminished chords



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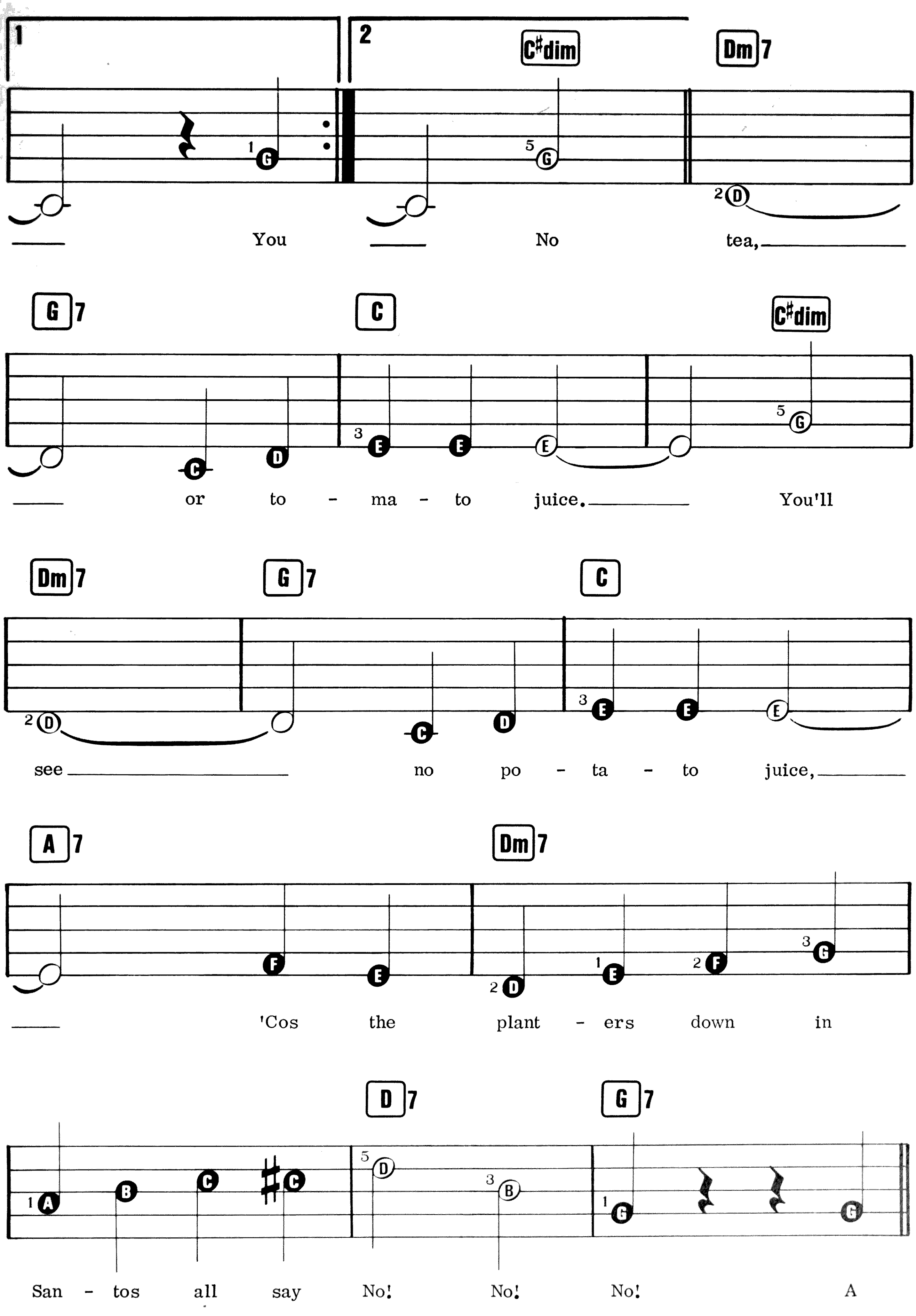
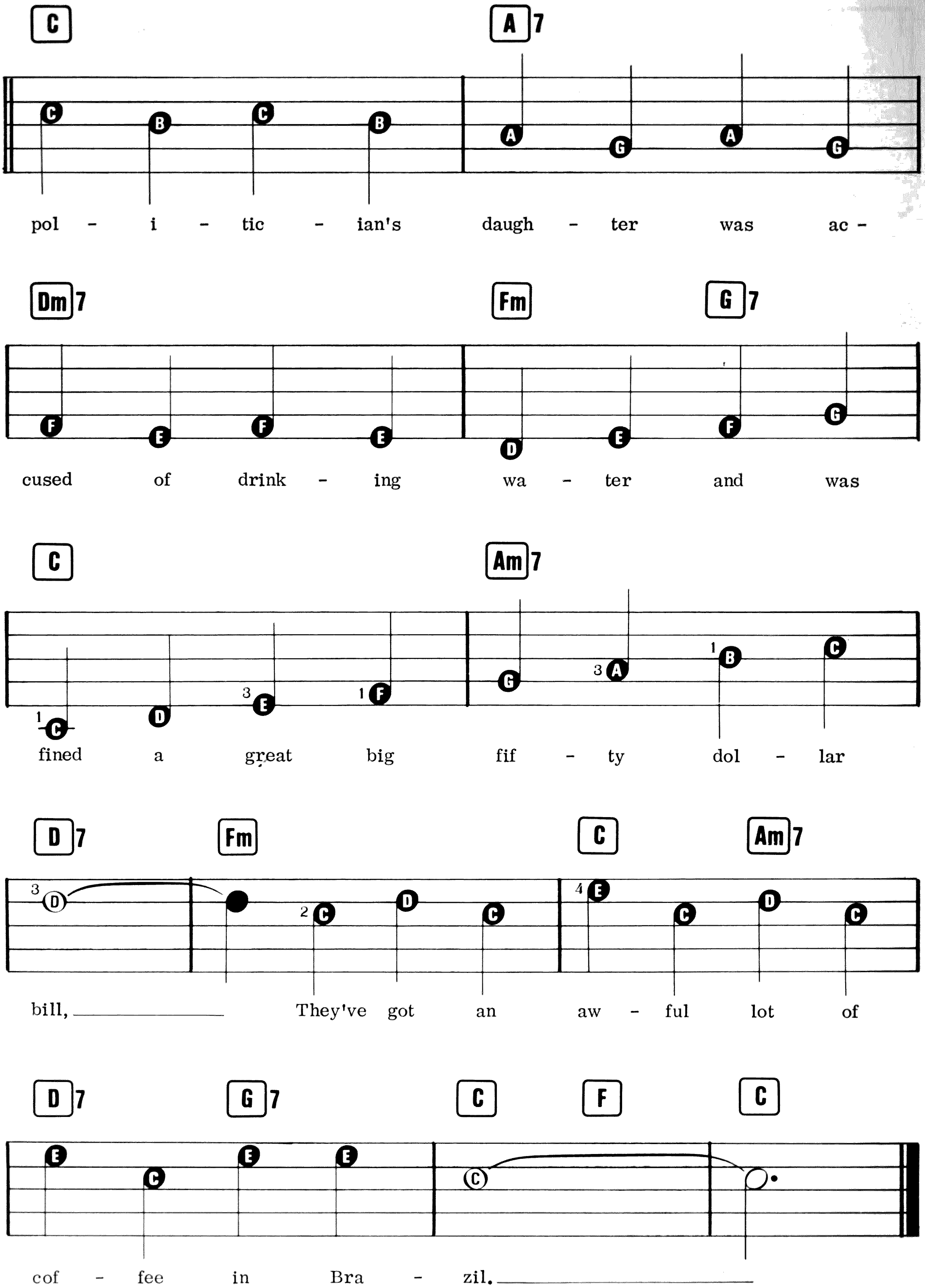

1
2
C#dim
Dm7
You
No
tea,
G7
C
C#dim
or to - ma - to juice.
You'll
Dm7
G7
C
see
no po - ta - to juice,
A7
Dm7
'Cos the plant - ers down in
D7
G7
San - tos all say No! No! No! A


C
A7
pol - i - tic - ian's daugh - ter was ac -
Dm7
Fm
G7
cused of drink - ing wa - ter and was
C
Am7
fined a great big fif - ty dol - lar
D7
Fm
C
Am7
bill, They've got an aw - ful lot of
D7
G7
C
F
C
cof - fee in Bra - zil.

Neighbours

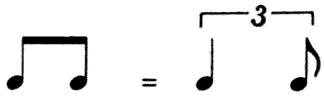
Words & Music by
Tony Hatch & Jackie Trent

Suggested Registration: Saxophone or Clarinet

Rhythm: Swing

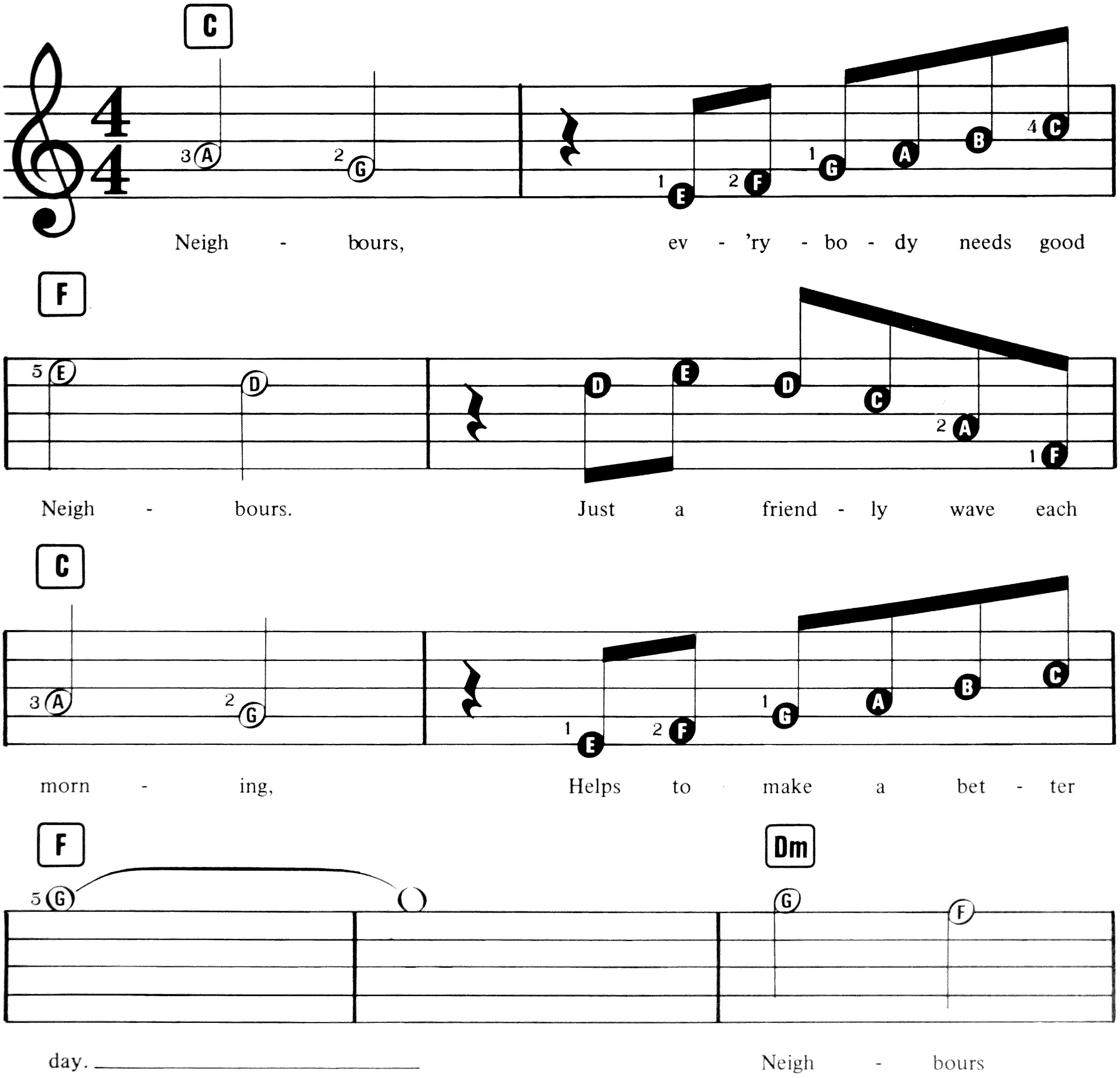
Tempo: Medium

Technique: Swing rhythm:



This guide for playing groups of eighth notes is sometimes found in popular music to impart a 'swing' feel to the tune. The triplet is a compromise between and the phrase

Cross-over fingering



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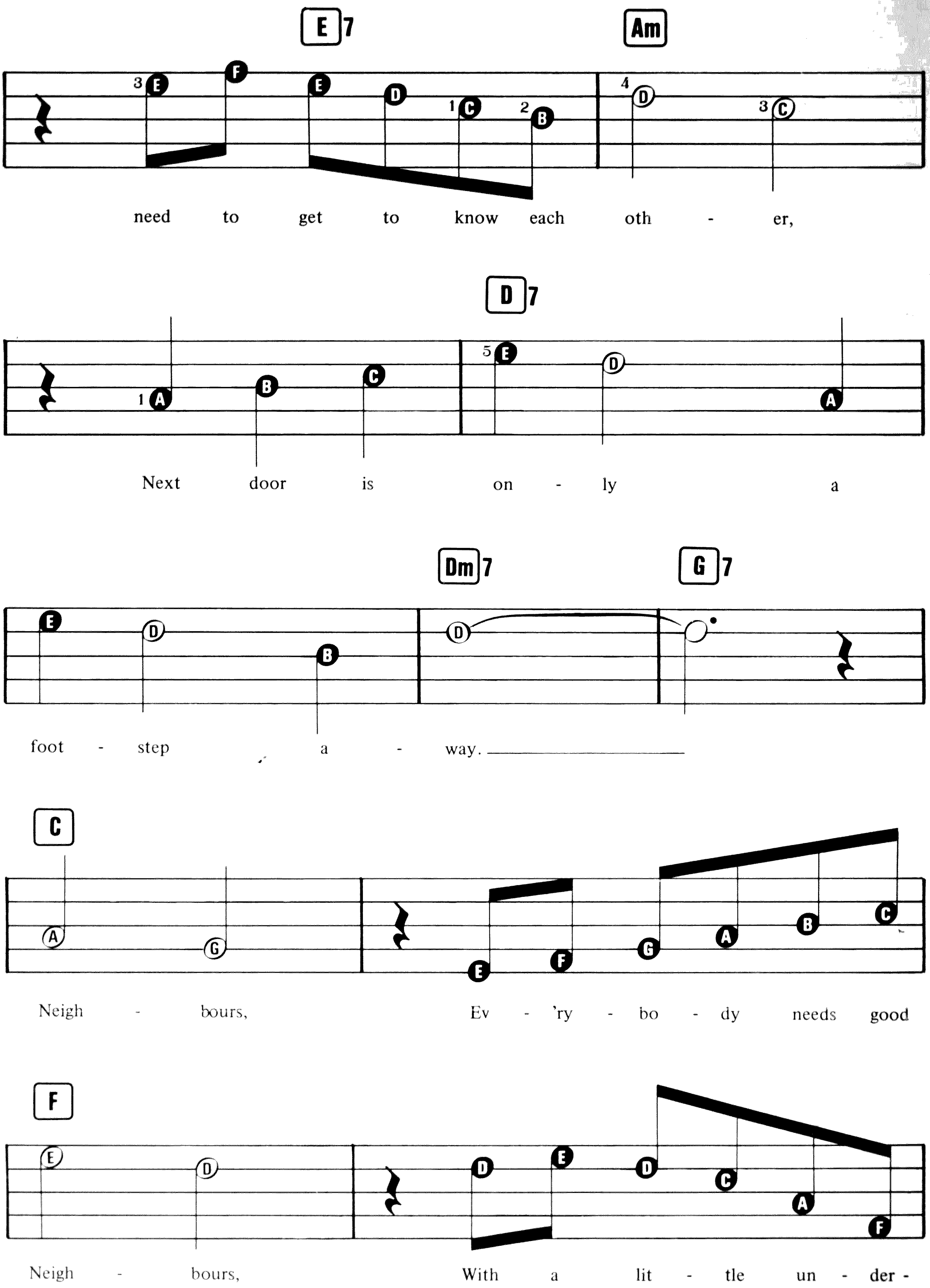
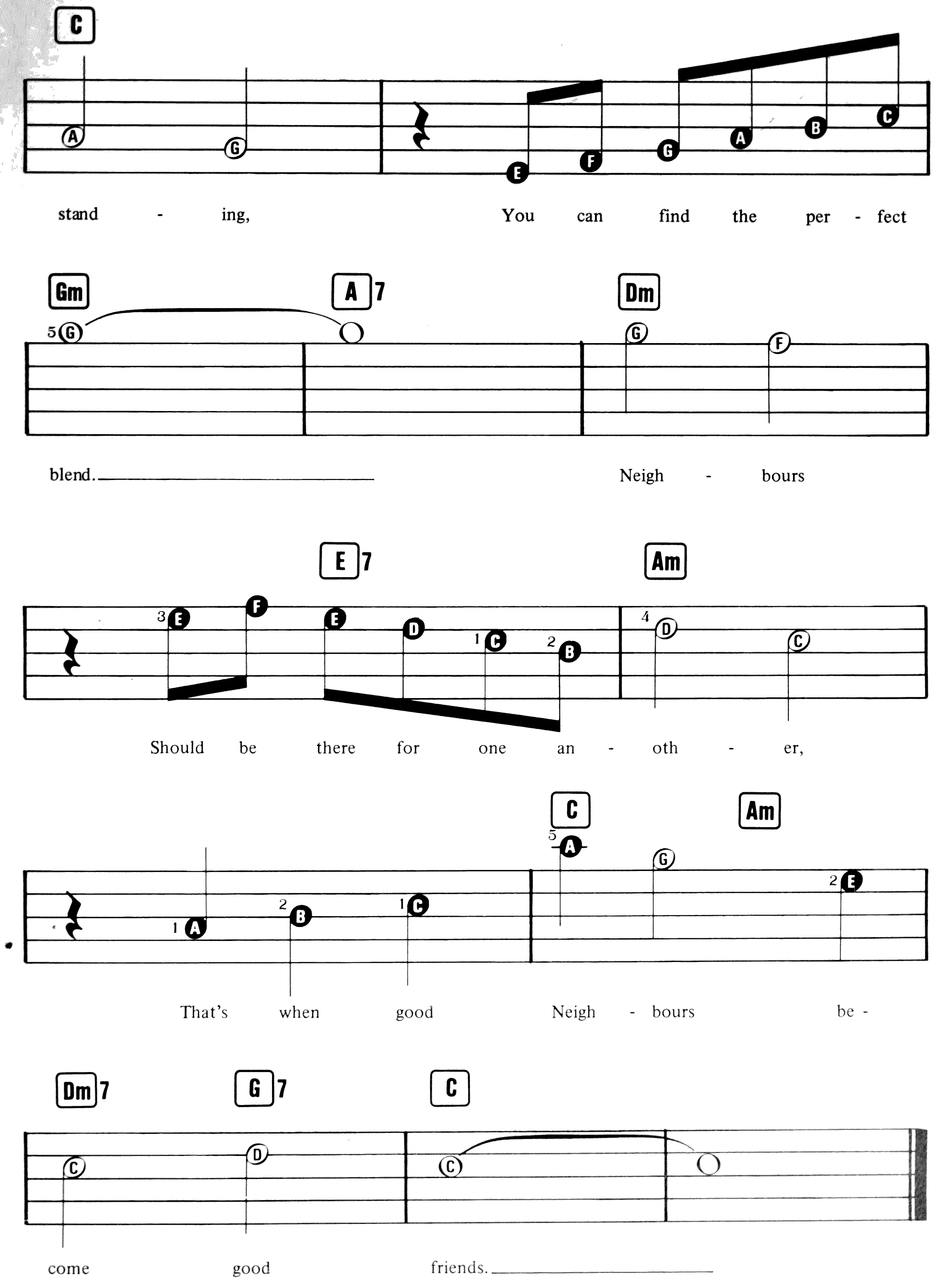

E7 Am
need to get to know each oth - er,
D7
Next door is on - ly a
Dm7 G7
foot - step a - way.
C
Neigh - bours, Ev - 'ry - bo - dy needs good
F
Neigh - bours, With a lit - tle un - der -


C
stand - ing, You can find the per - fect
Gm A7 Dm
blend. Neigh - bours
E7 Am
Should be there for one an - oth - er,
C Am
That's when good Neigh - bours be -
Dm7 G7 C
come good friends.

Minuet In G

Composed by Ludwig Van Beethoven

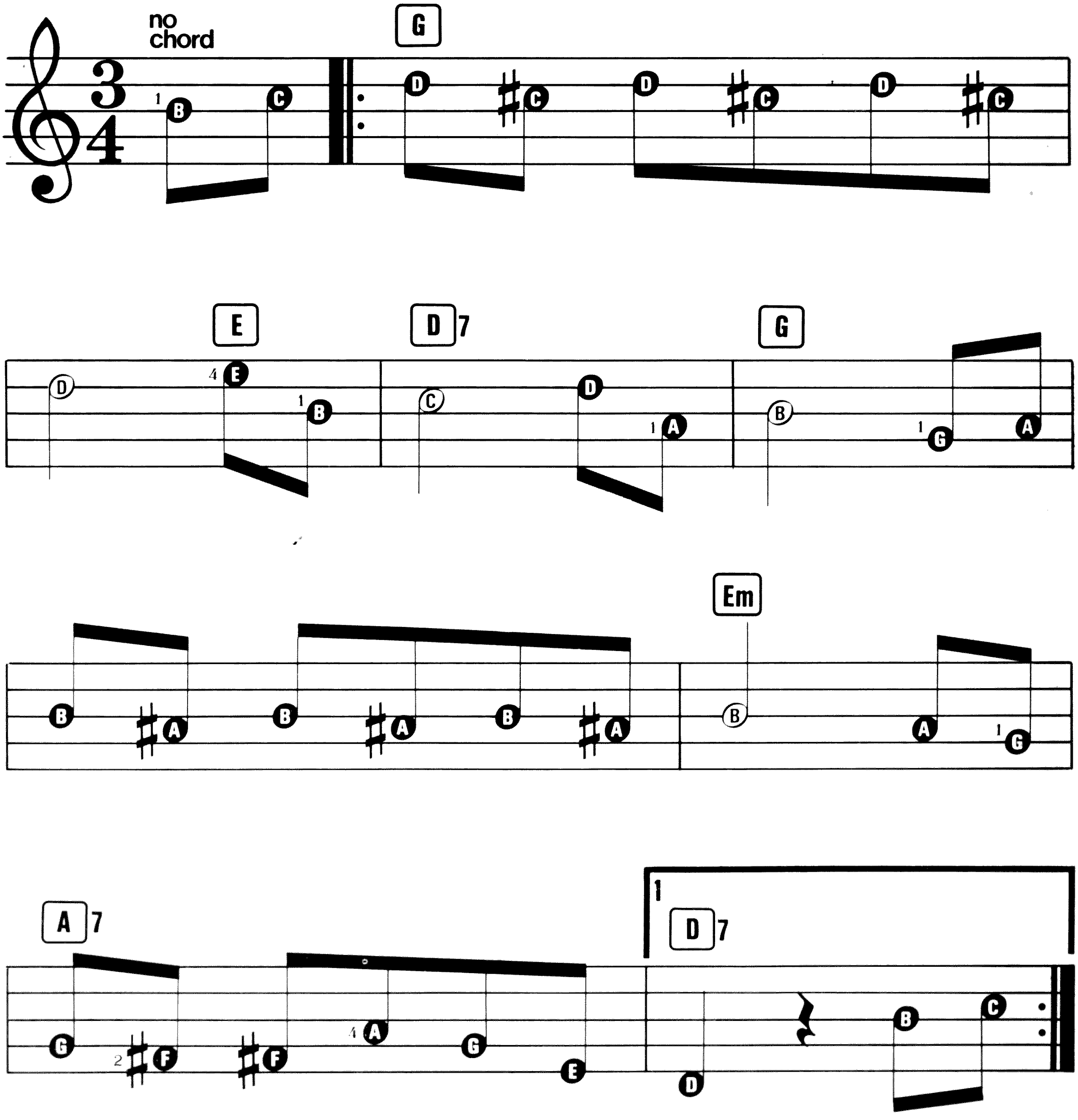
Suggested Registration: Harpsichord or Piano

Rhythm: Waltz

Tempo: Medium

Technique: Two Repeat Sections (1st and 2nd time endings, and 1st and Fine endings)

Sharps



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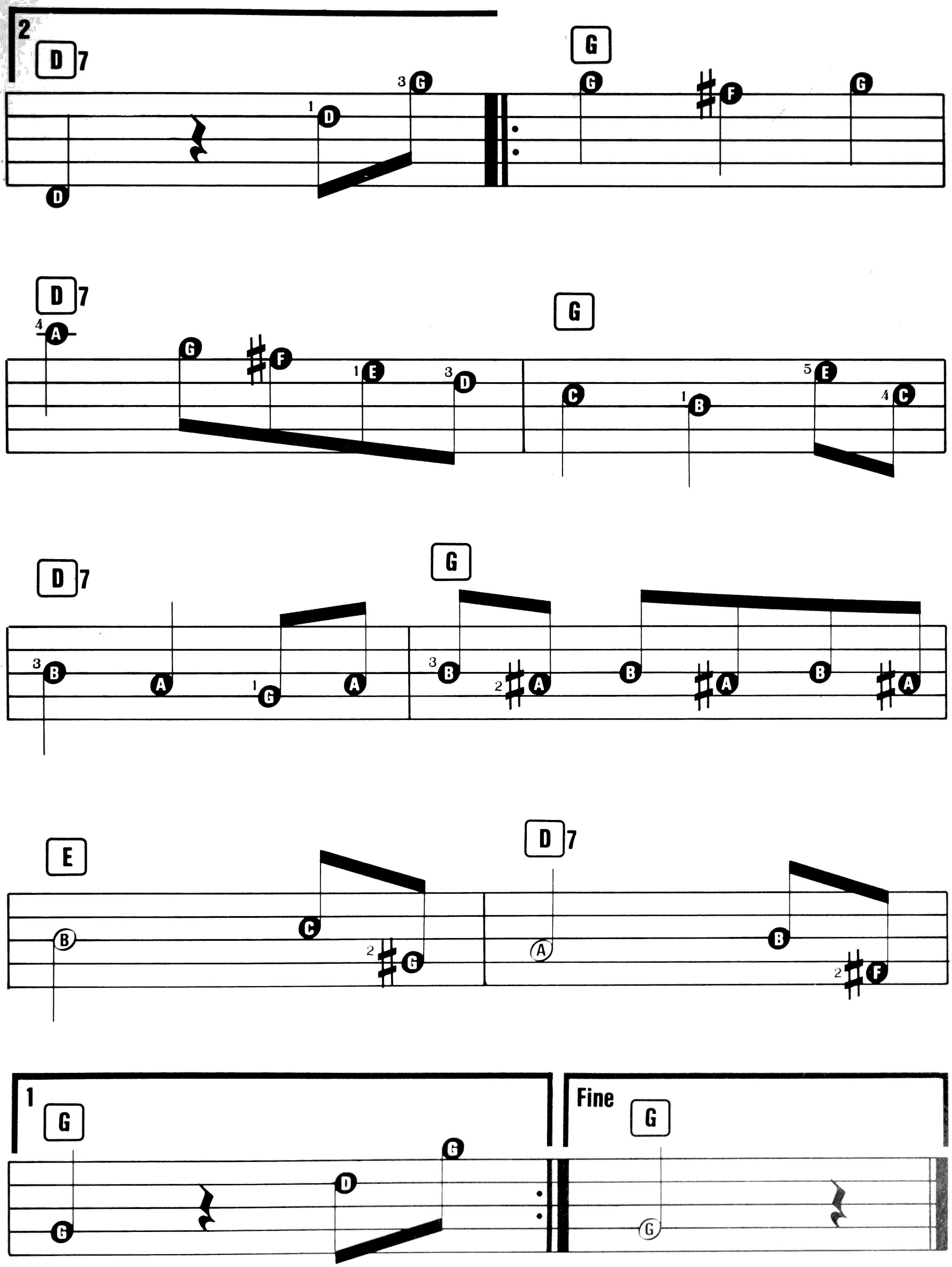

2
D7
G
D7
G
D7
G
E
D7
1
G
Fine
G

Watch What Happens

Words by Norman Gimbel
Music by Michel Legrand

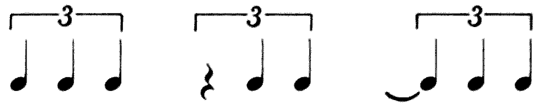
Suggested Registration: Jazz Organ or Flute

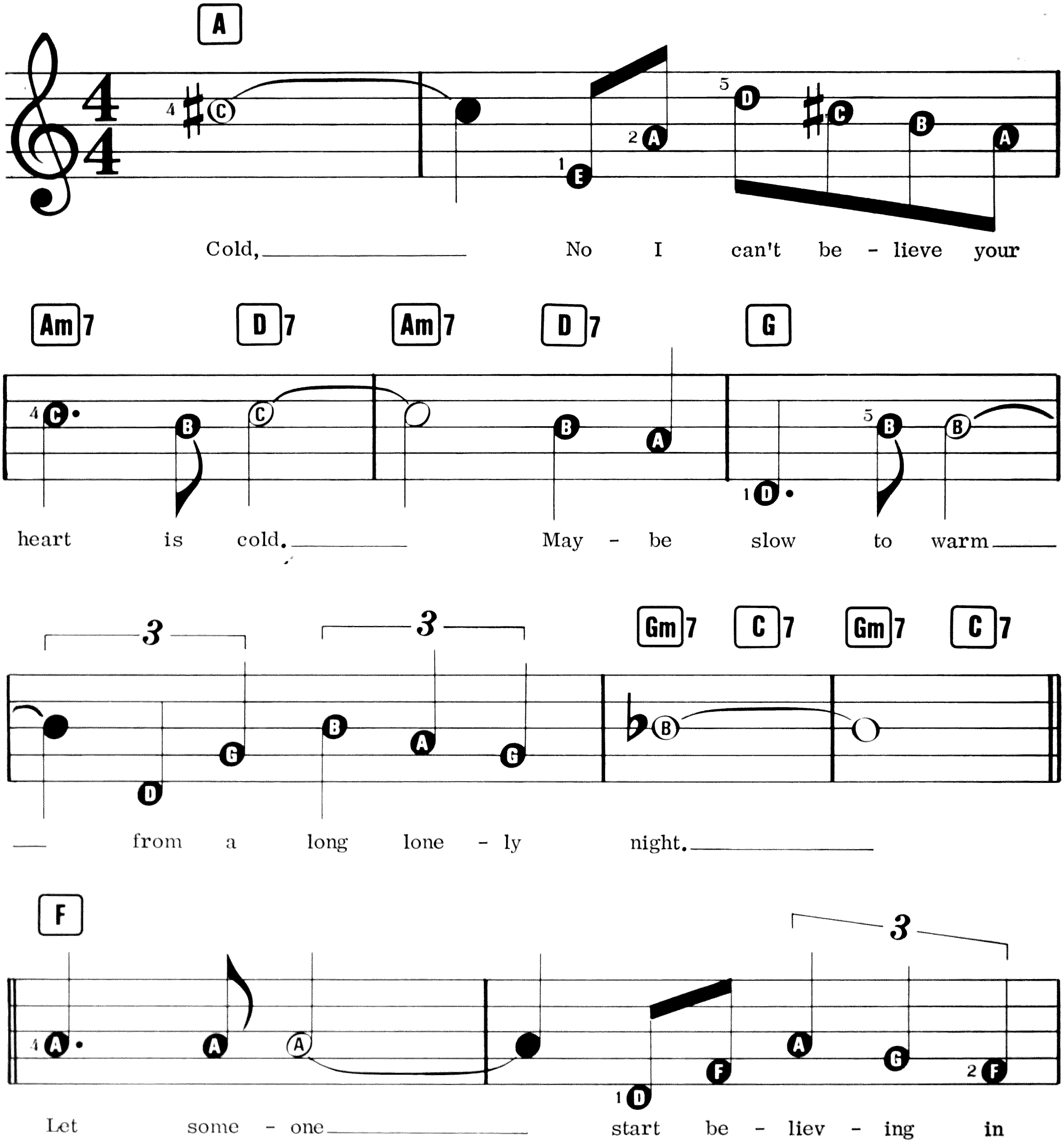
Rhythm: Bossa Nova

Tempo: Medium

Technique: Sharps and flats

Quarter note triplet forms:





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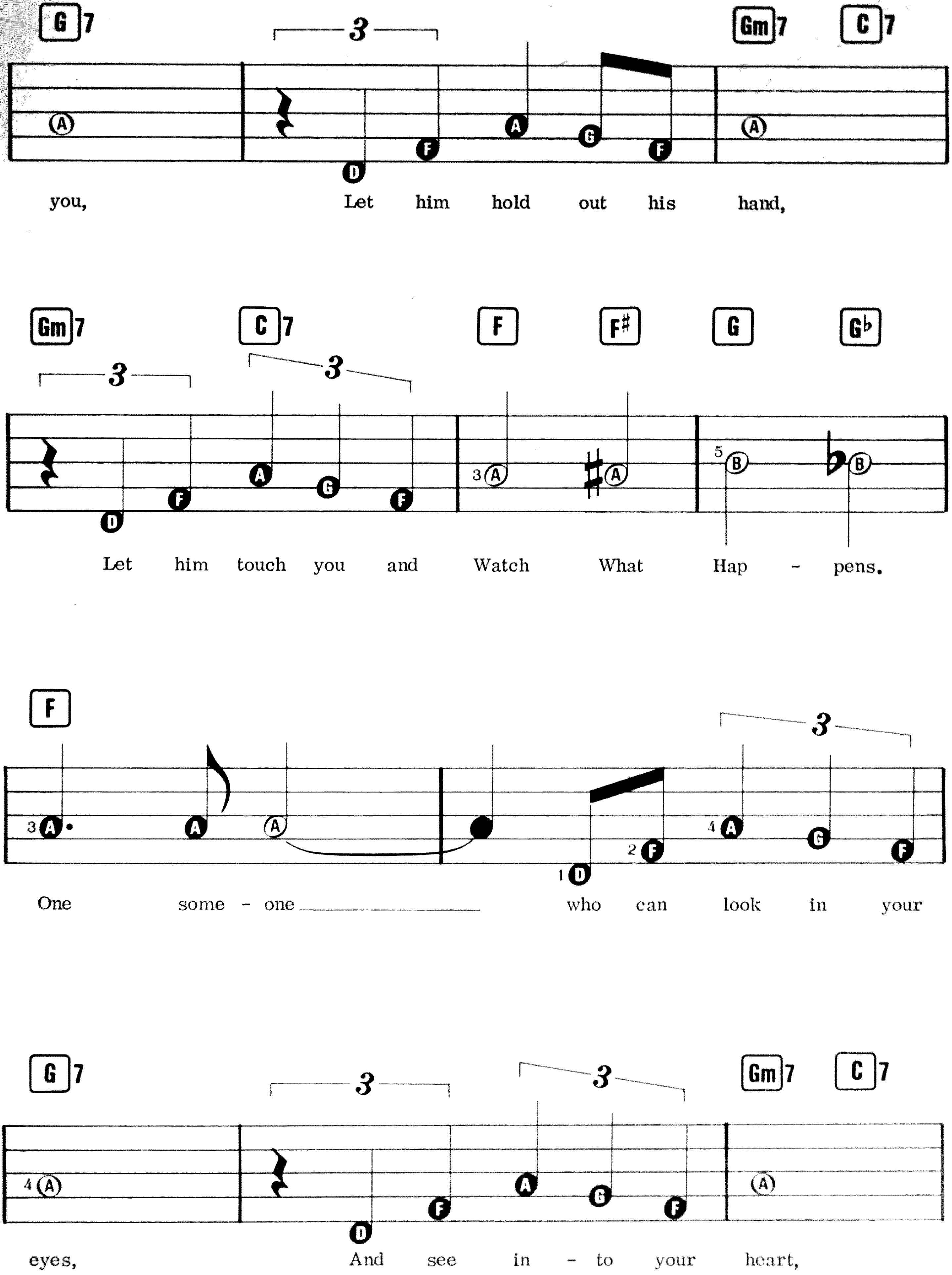
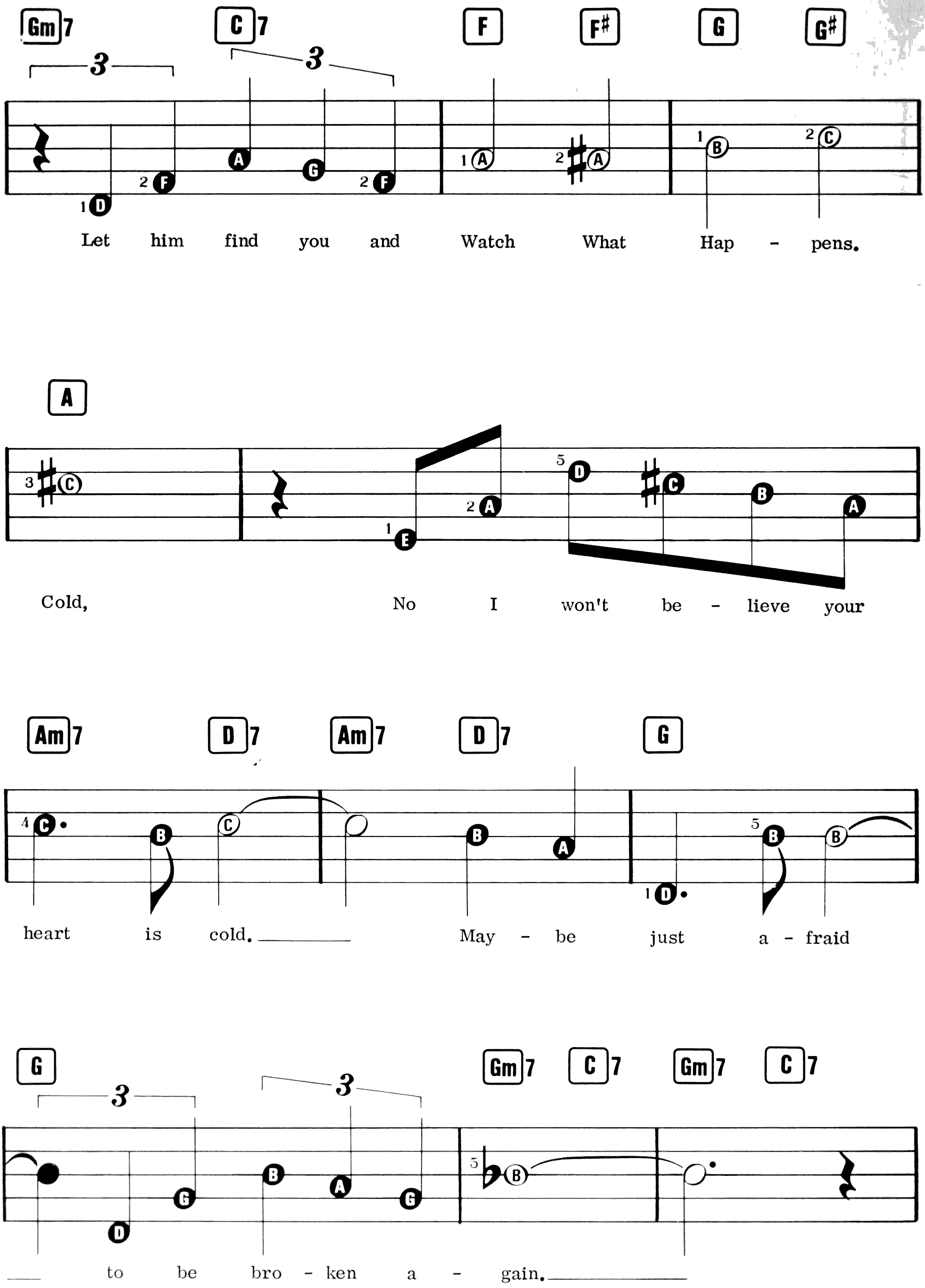
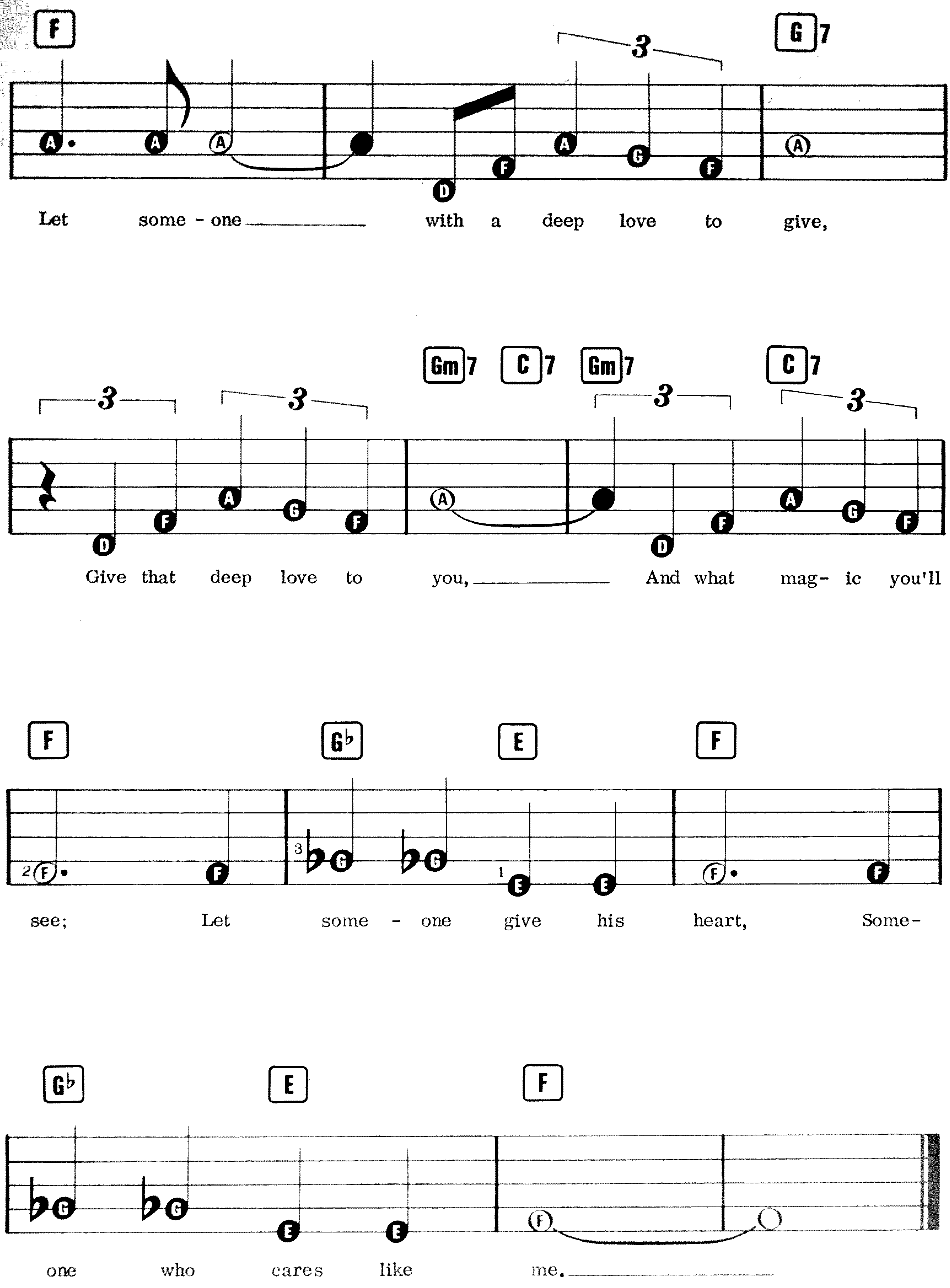

G7 Gm7 C7
you, Let him hold out his hand,
Gm7 C7 F F# G G♭
Let him touch you and Watch What Hap - pens.
F
One some - one who can look in your
G7 Gm7 C7
eyes, And see in - to your heart,


Gm7 C7 F F# G G#
Let him find you and Watch What Hap - pens.
A
Cold, No I won't be - lieve your
Am7 D7 Am7 D7 G
heart is cold. May - be just a - fraid
G Gm7 C7 Gm7 C7
to be bro - ken a - gain.


F
G7
Let some - one with a deep love to give,
Gm7 C7 Gm7 C7
Give that deep love to you, And what mag- ic you'll
F G♭ E F
see; Let some - one give his heart, Some-
G♭ E F
one who cares like me.

Piano Concerto

Composed by Peter Ilyich Tchaikovsky

Suggested Registration: Piano or Vibraphone

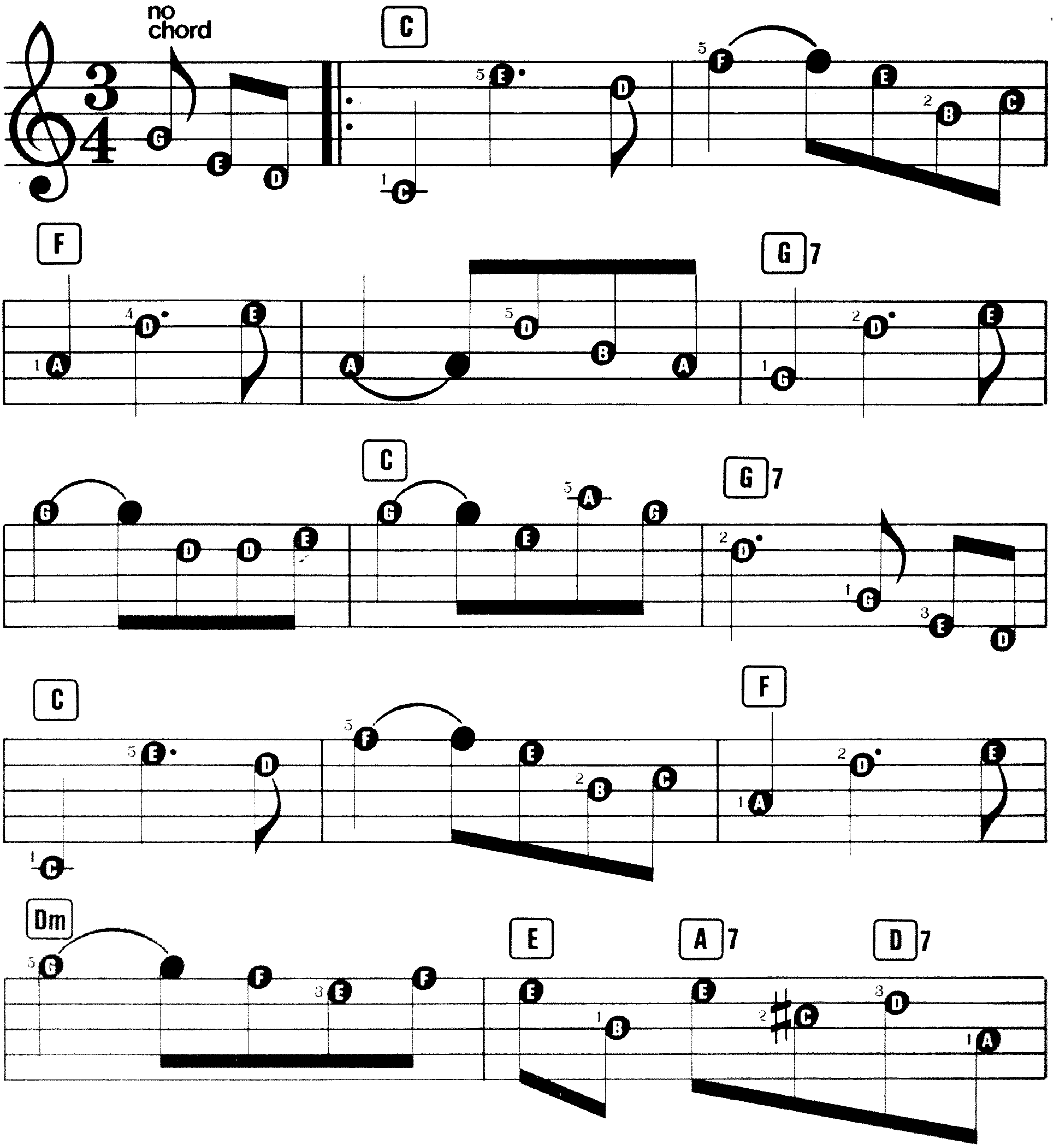
Rhythm: No Rhythm

Tempo: Medium (ad lib.)

Technique: Repeat Section (1st and 2nd time endings)

Sharps and flats

Three chord changes to the measure



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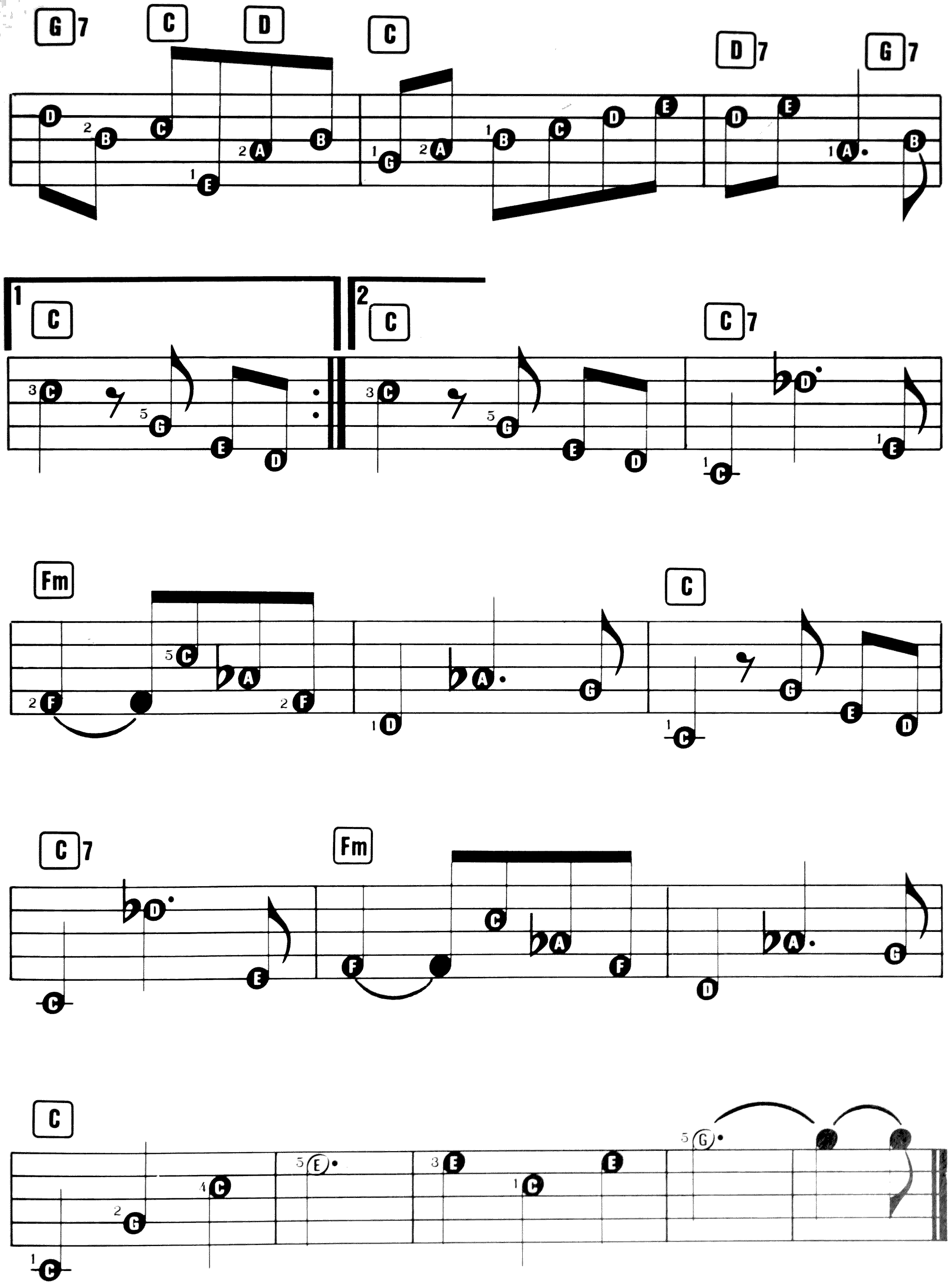
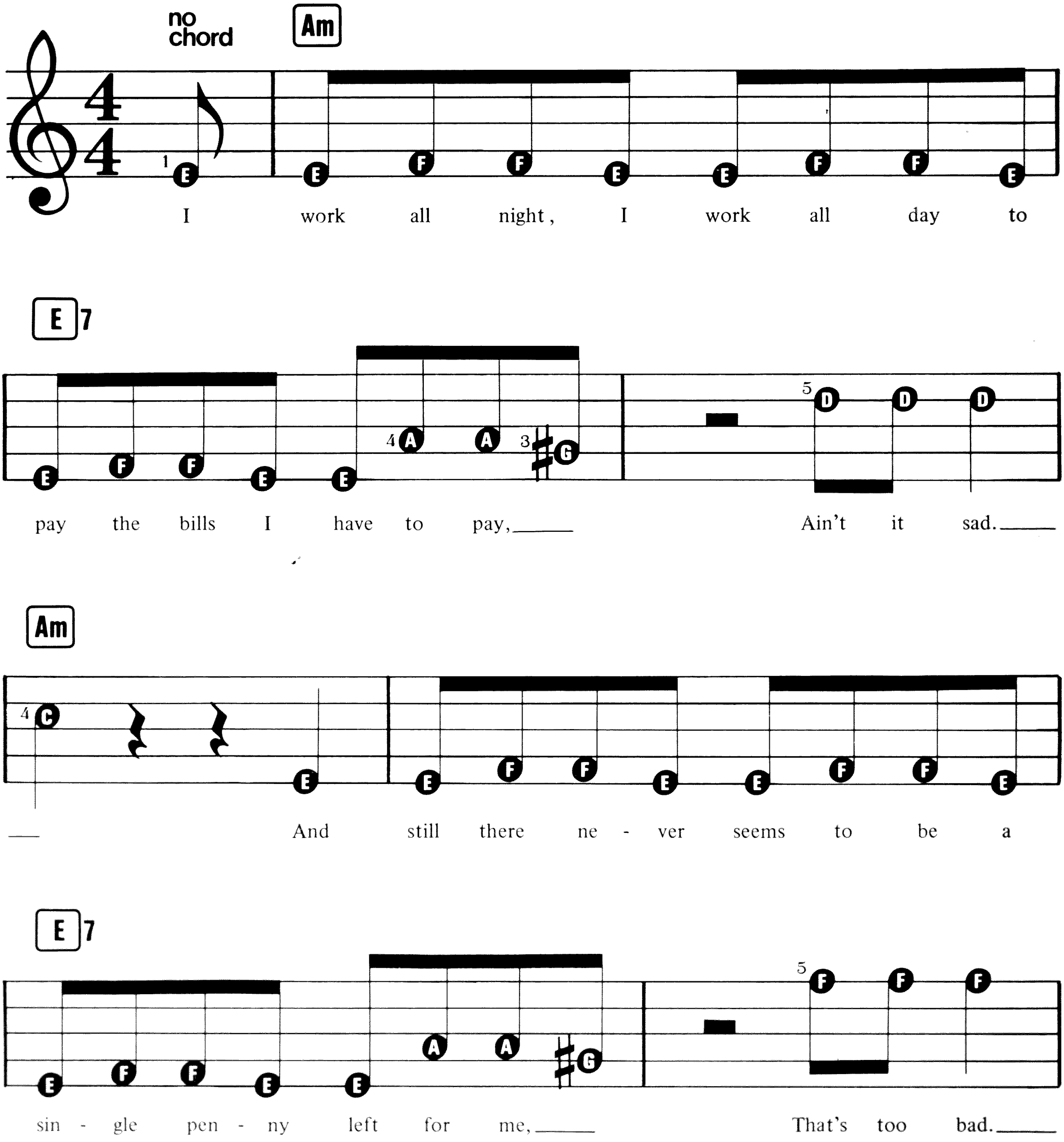

G7
C
D
C
D7
G7
1
C
2
C
C7
Fm
C
C7
Fm
C

Money, Money, Money

Words & Music by
Benny Andersson & Bjorn Ulvaeus

Suggested Registration: Elec. Guitar or Synth Brass
Rhythm: Rock (8 Beat)
Tempo: Medium

Technique: Eighth notes (8 to the measure)



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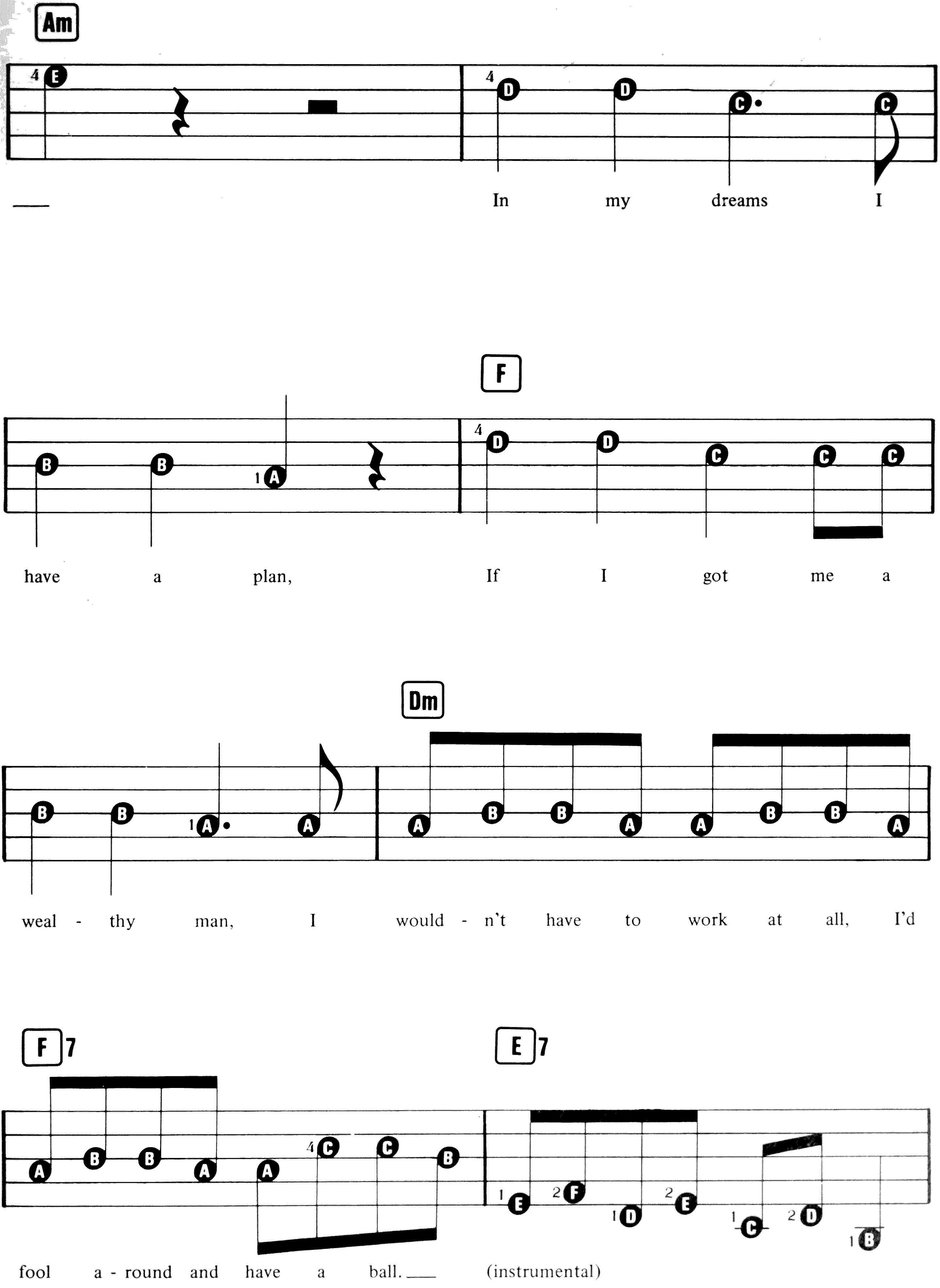
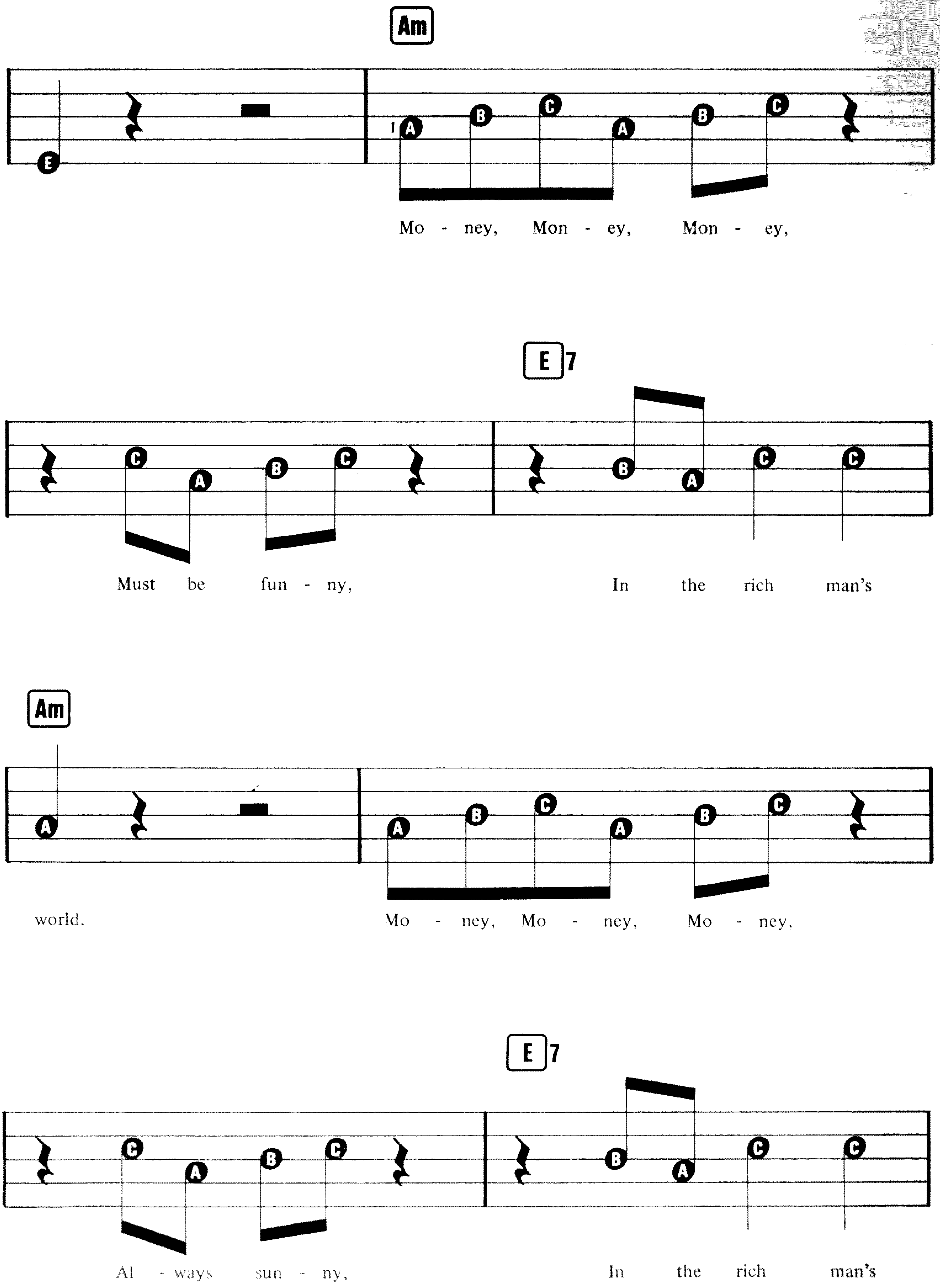
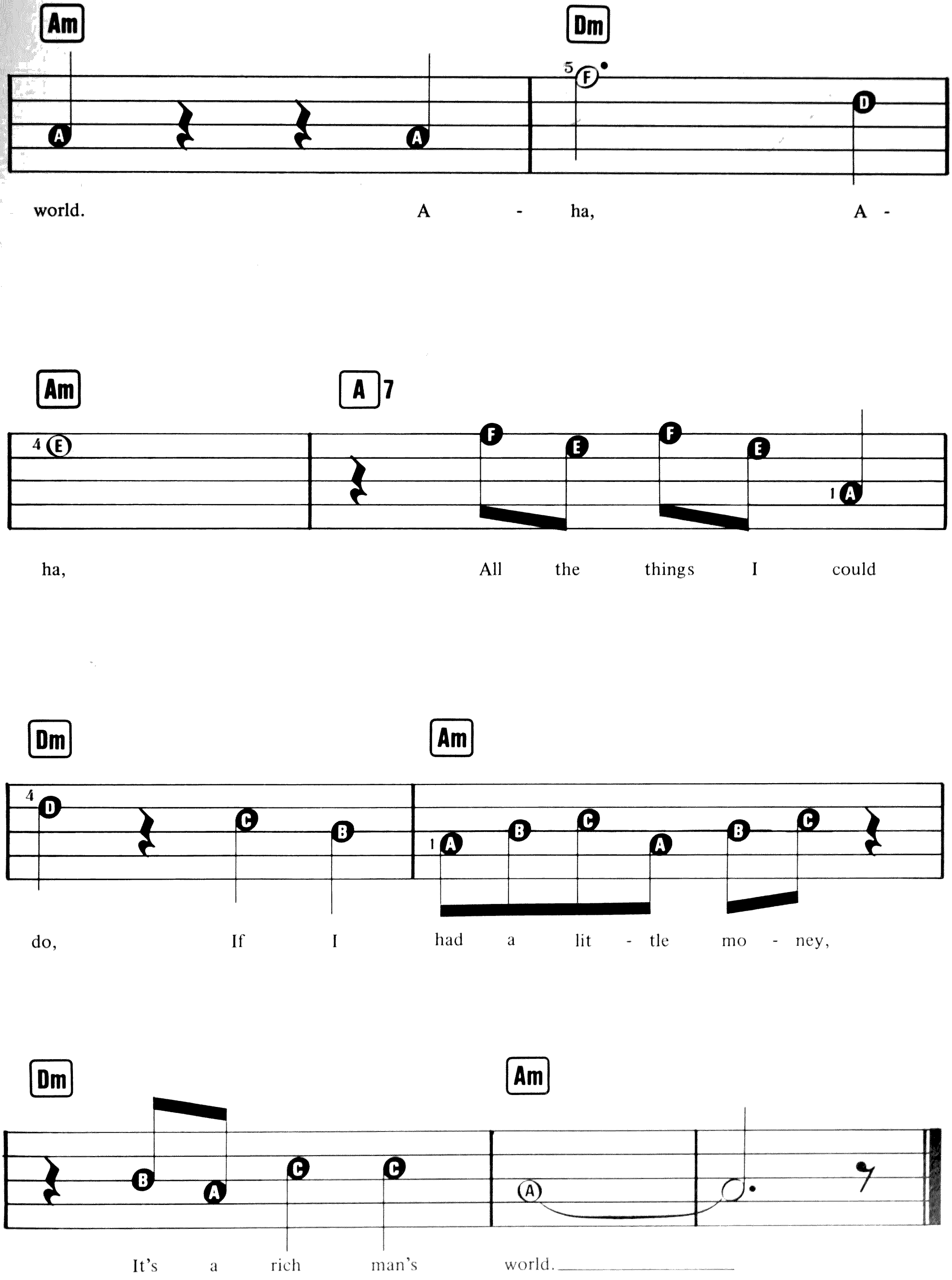

Am
In my dreams I
have a plan,
F
If I got me a
weal - thy man, I
Dm
would - n't have to work at all, I'd
F7
fool a - round and have a ball.
E7
(instrumental)


Am
Mo - ney, Mon - ey, Mon - ey,
E7
Must be fun - ny, In the rich man's
Am
world. Mo - ney, Mo - ney, Mo - ney,
E7
Al - ways sun - ny, In the rich man's


Am
Dm
world. A - ha, A -
Am
A 7
ha, All the things I could
Dm
Am
do, If I had a lit - tle mo - ney,
Dm
Am
It's a rich man's world.

All Right Now

Words & Music by
Paul Rodgers & Andy Fraser

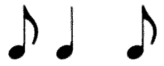
Suggested Registration: Pop Organ or Elec. Guitar

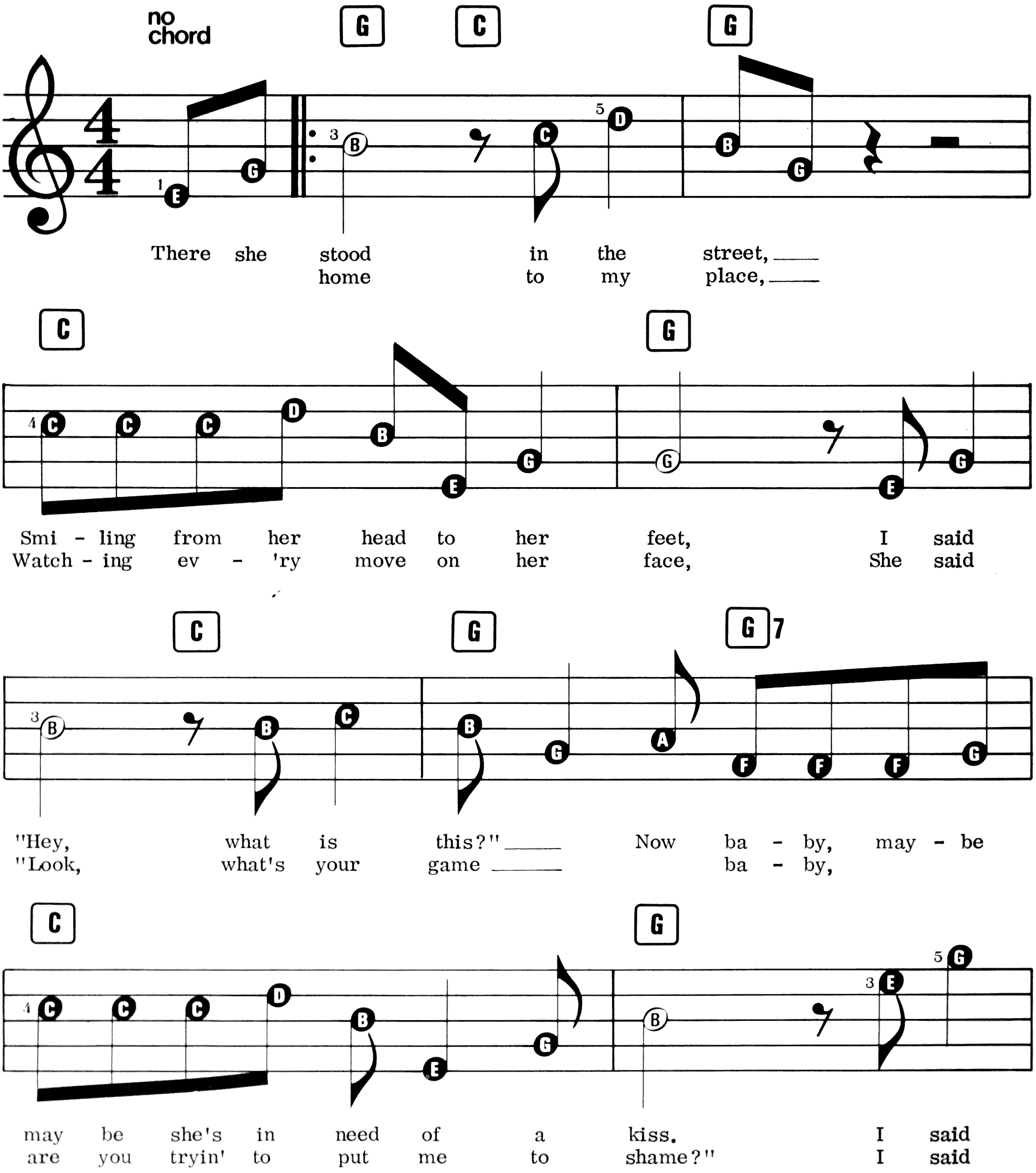
Rhythm: Rock

Tempo: Medium

Technique: Repeat Section (1st and 2nd time endings)

Across-the-beat phrases:





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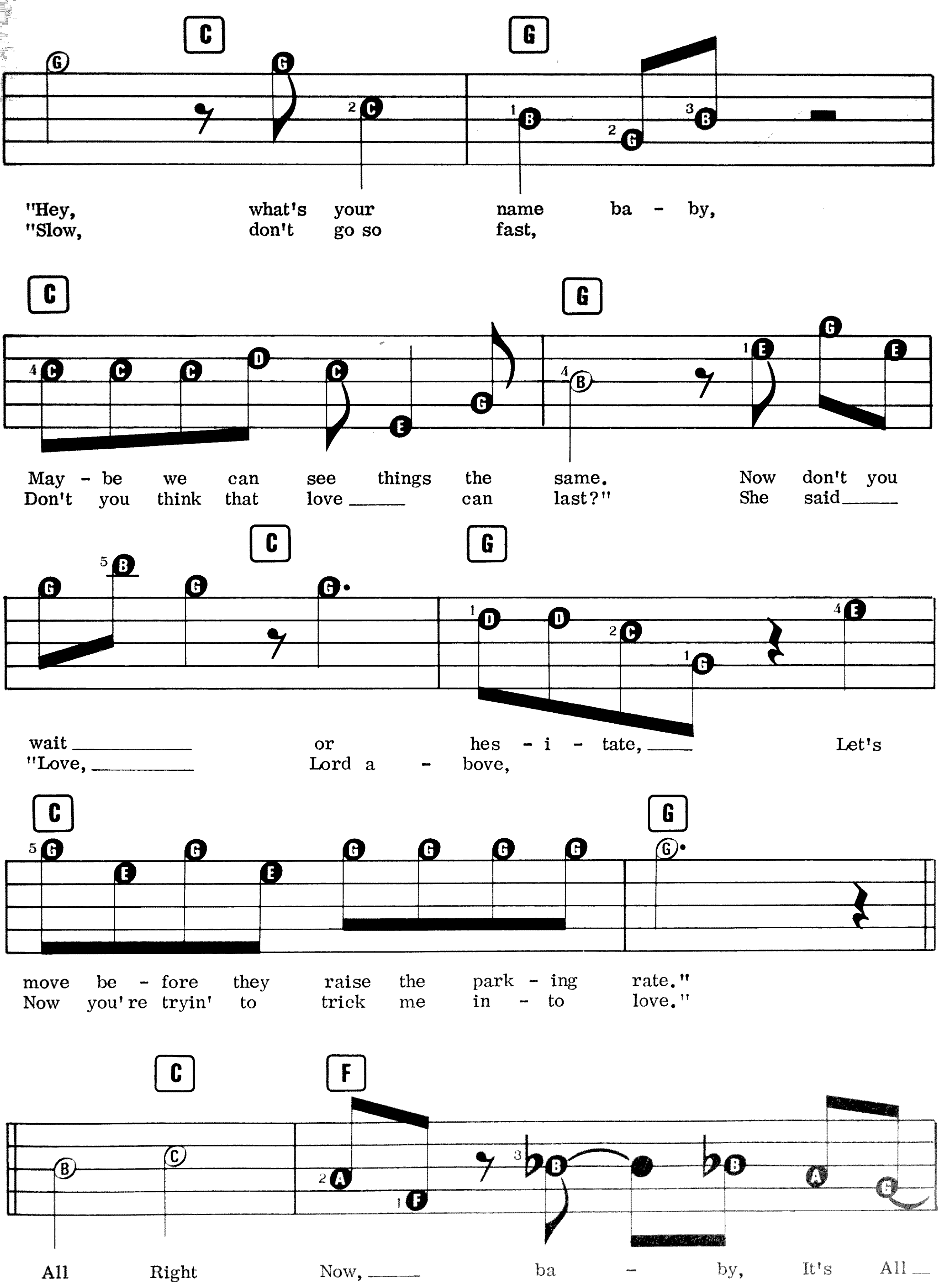
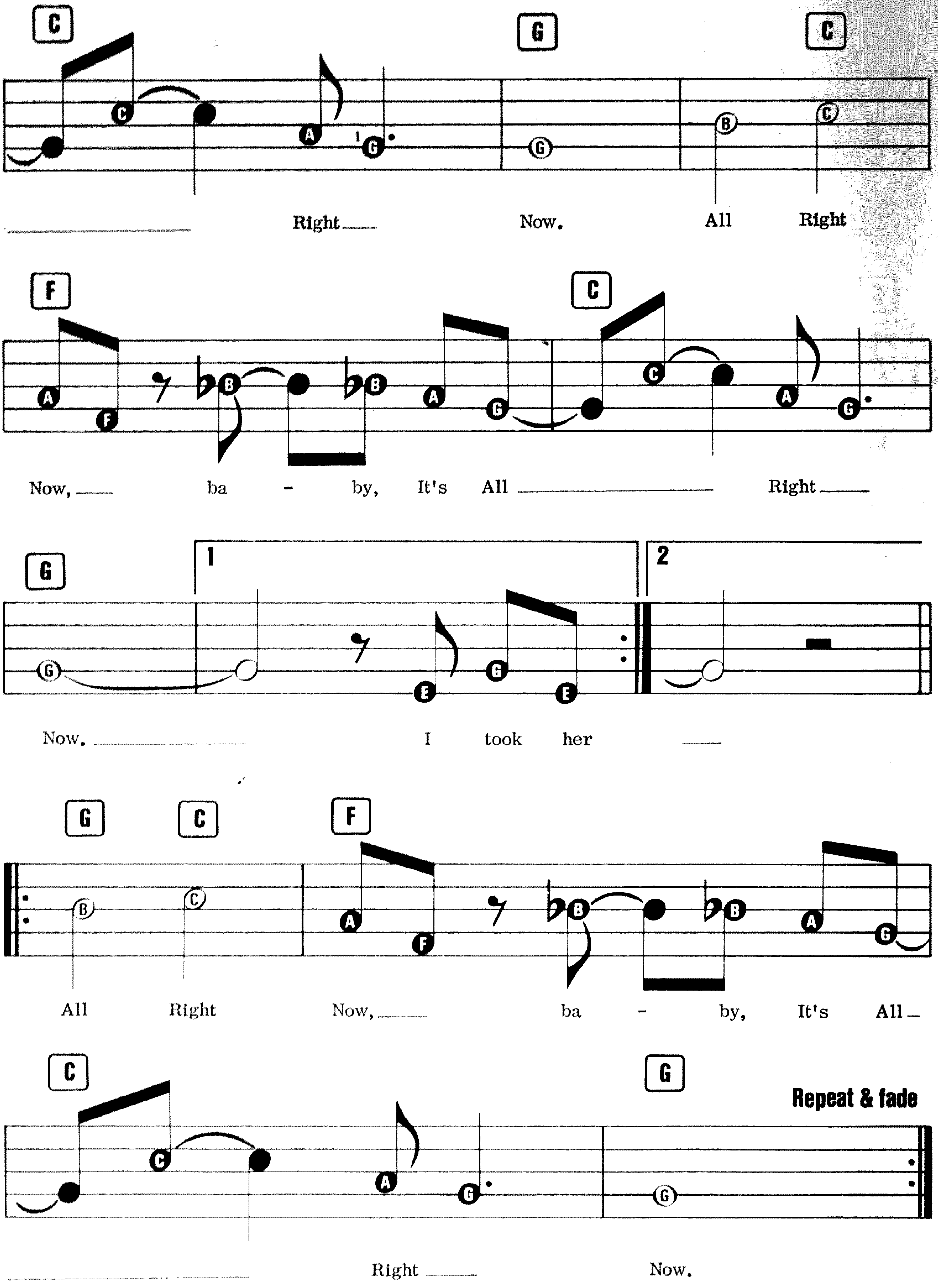

C G
"Hey, what's your name ba - by,
"Slow, don't go so fast,
C G
May - be we can see things the same. Now don't you
Don't you think that love can last?" She said
C G
wait or hes - i - tate, Let's
"Love, Lord a - bove,
C G
move be - fore they raise the park - ing rate."
Now you're tryin' to trick me in - to love."
C F
All Right Now, ba - by, It's All


C G C
Right Now. All Right
F C
Now, ba - by, It's All Right
G 1 2
Now. I took her
G C F
All Right Now, ba - by, It's All
C G
Repeat & fade
Right Now.

What's Another Year

Words & Music by Shay Healy

Suggested Registration: Piano or Vibraphone

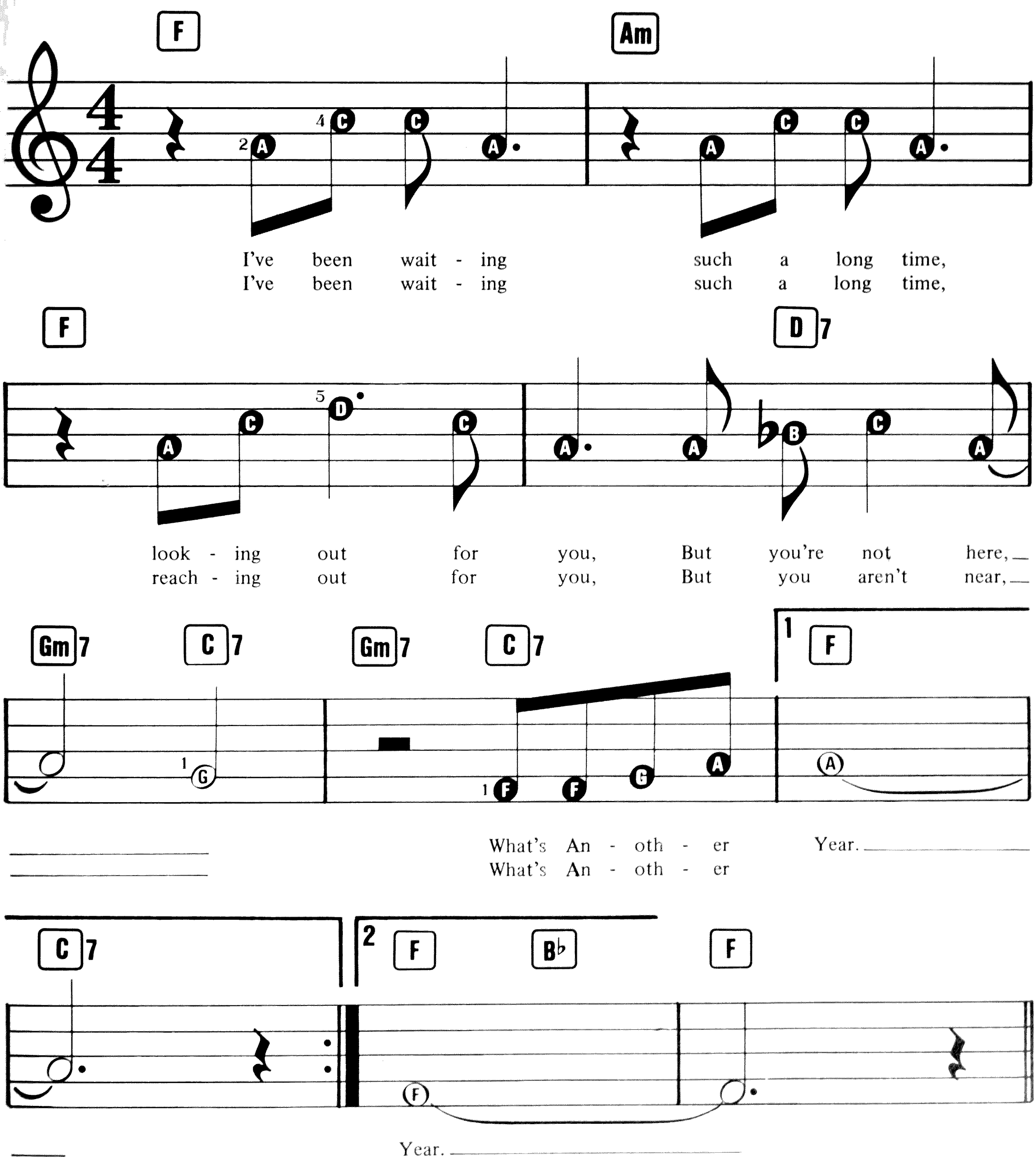
Rhythm: Rock (8 Beat)

Tempo: Medium

Technique: Repeat Section (1st and 2nd time endings)

D.S. al Coda

Rhythmic note patterns:



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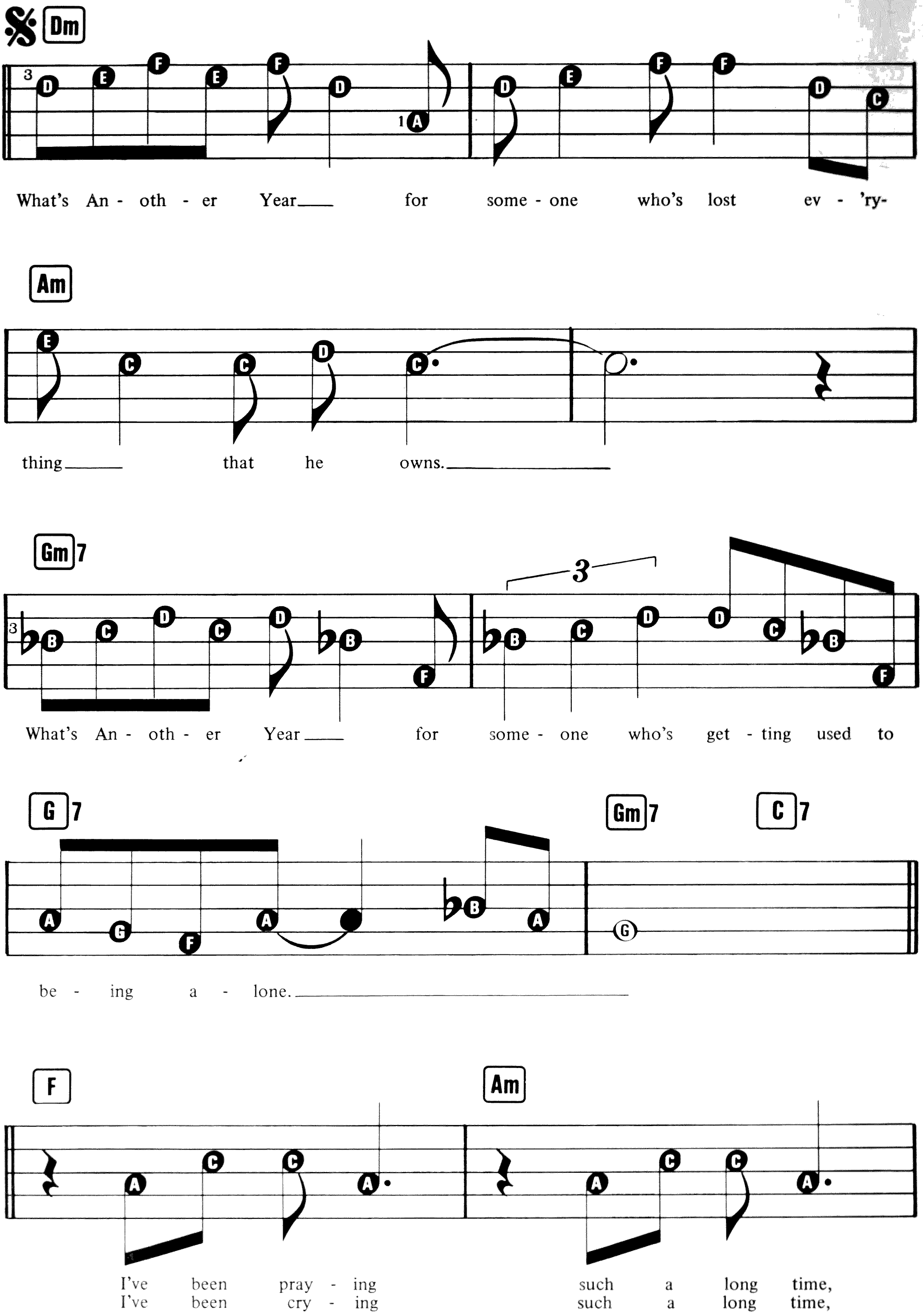
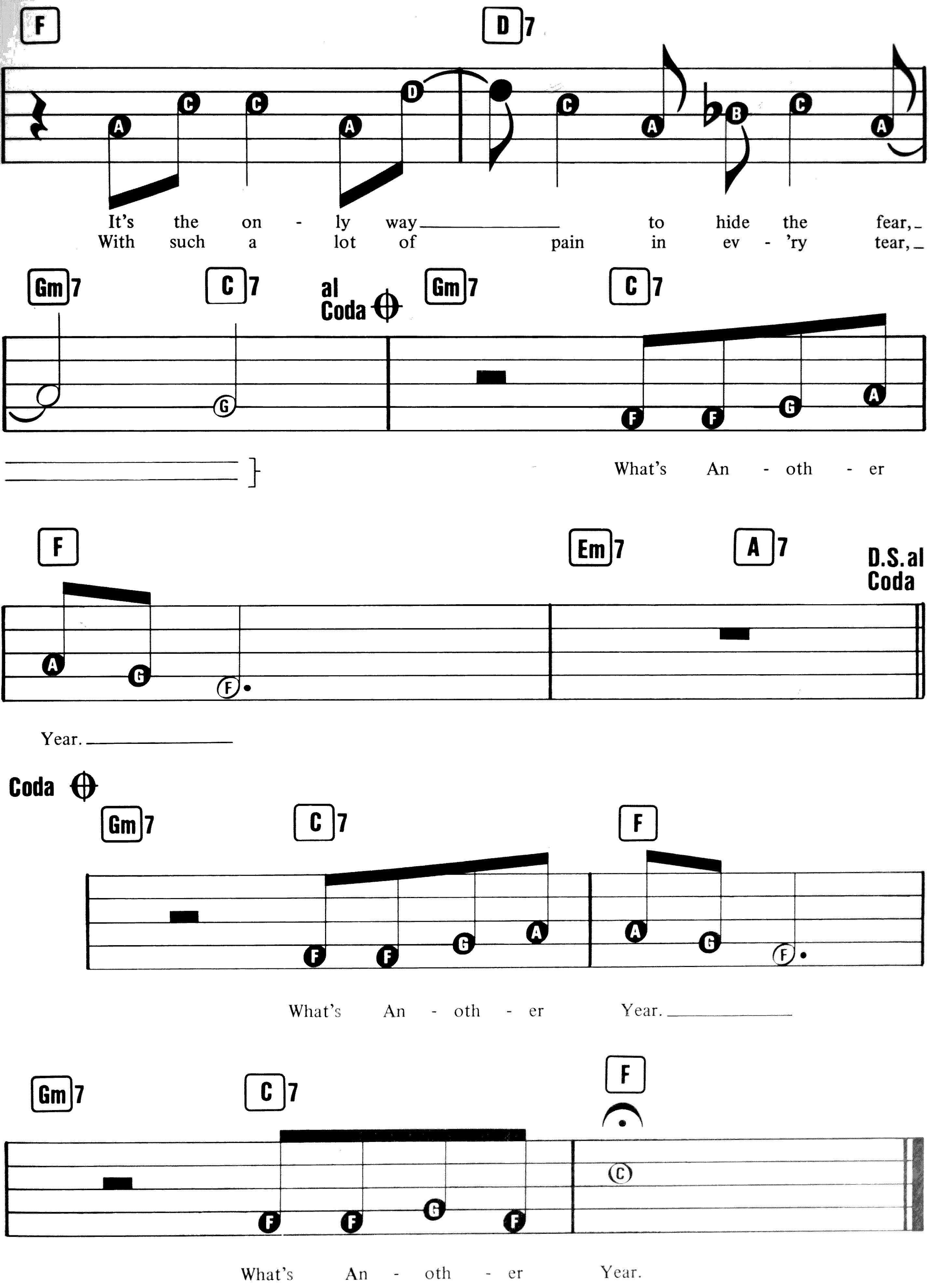

Dm
What's An - oth - er Year for some - one who's lost ev - 'ry-
Am
thing that he owns.
Gm7
What's An - oth - er Year for some - one who's get - ting used to
G7 Gm7 C7
be - ing a - lone.
F Am
I've been pray - ing such a long time,
I've been cry - ing such a long time,


F
D7
It's the on - ly way to hide the fear,
With such a lot of pain in ev - 'ry tear,
Gm7
C7
al Coda
Gm7
C7
What's An - oth - er
F
Em7
A7
D.S. al Coda
Year.
Coda
Gm7
C7
F
What's An - oth - er Year.
Gm7
C7
F
What's An - oth - er Year.

Standing On The Corner

Words & Music by Frank Loesser

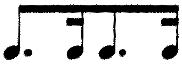
Suggested Registration: Flute or Vibraphone

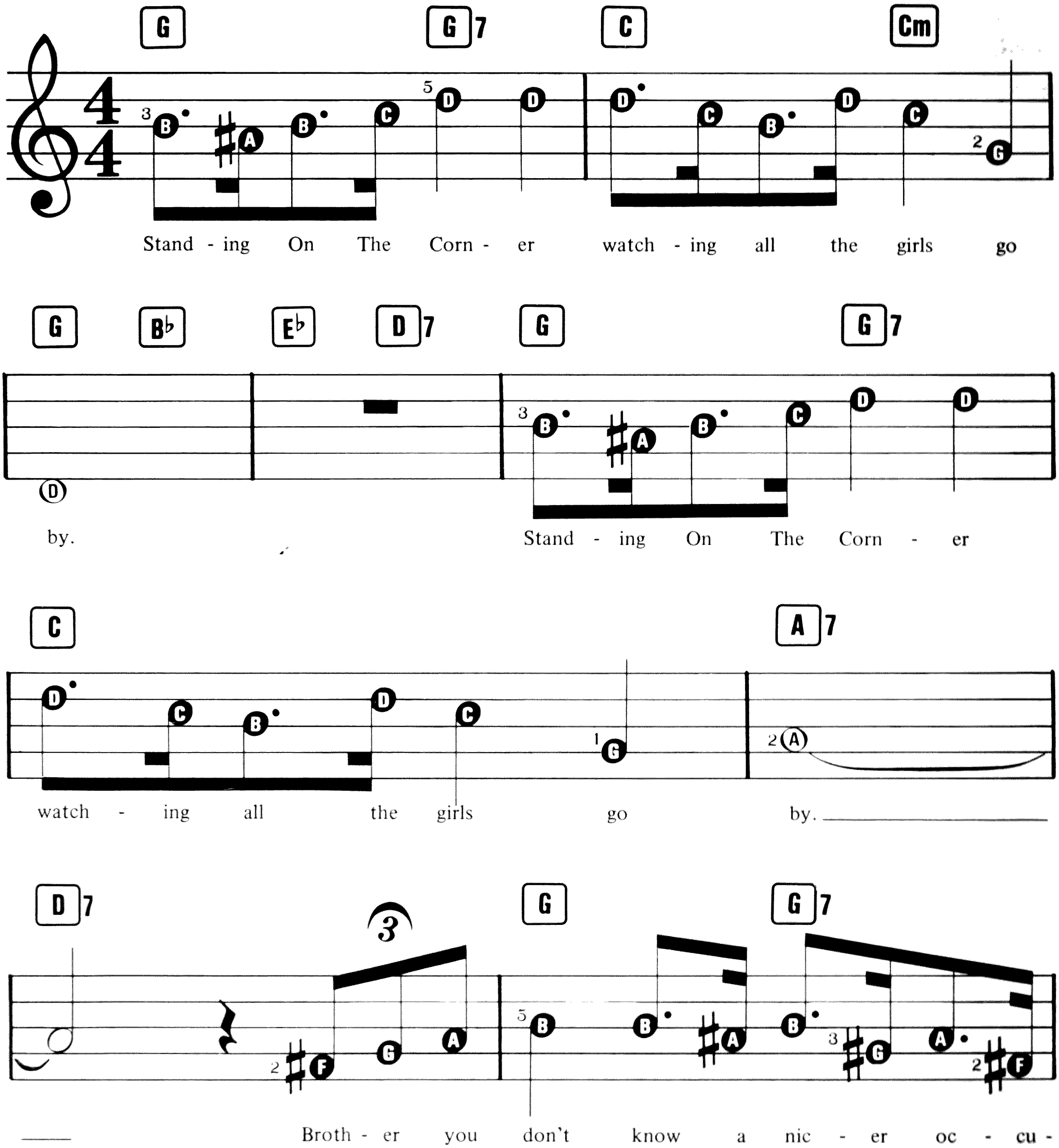
Rhythm: Swing

Tempo: Medium

Technique: Eighth note triplets –

Dotted eighth/sixteenth note phrases:





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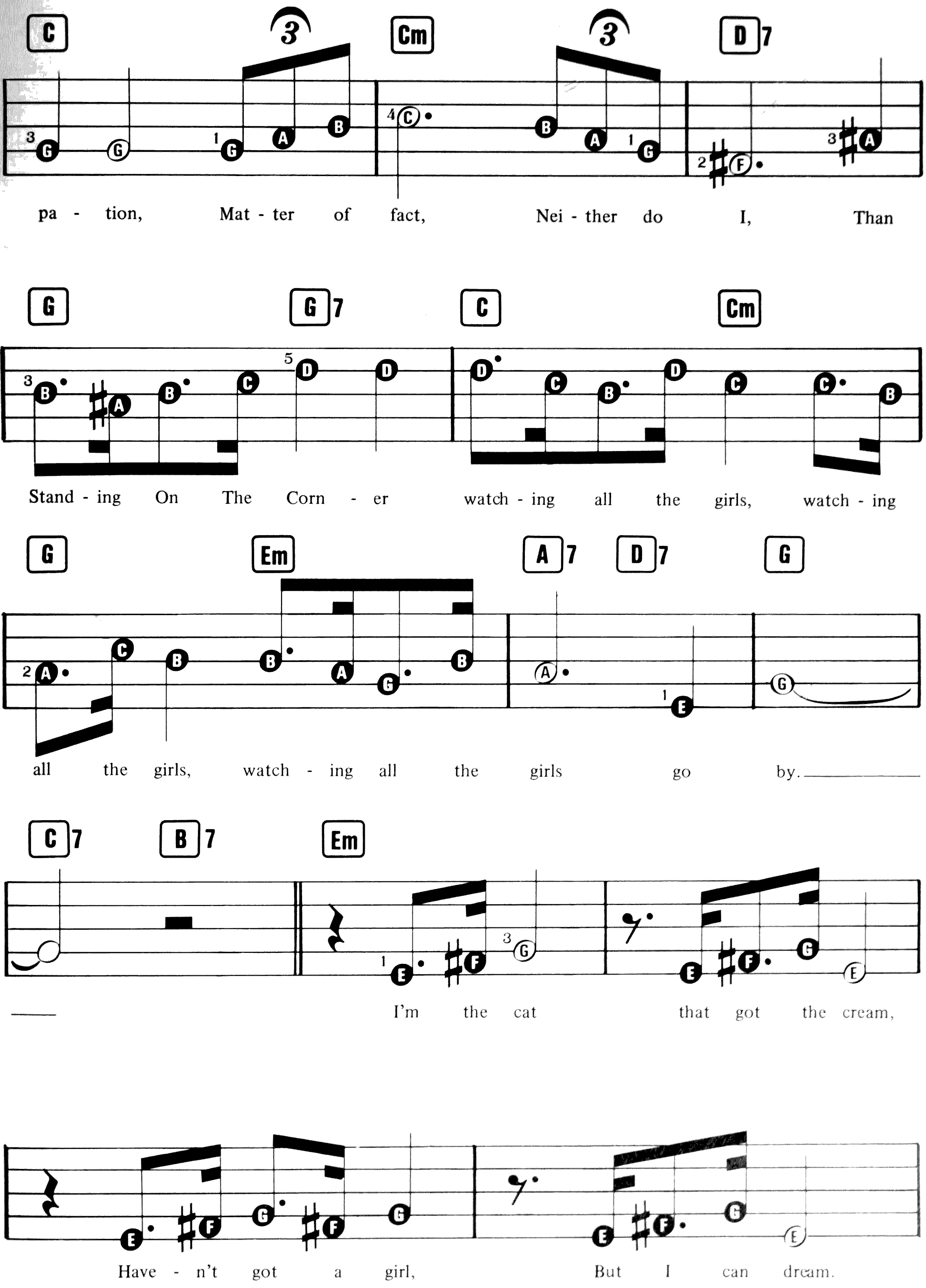
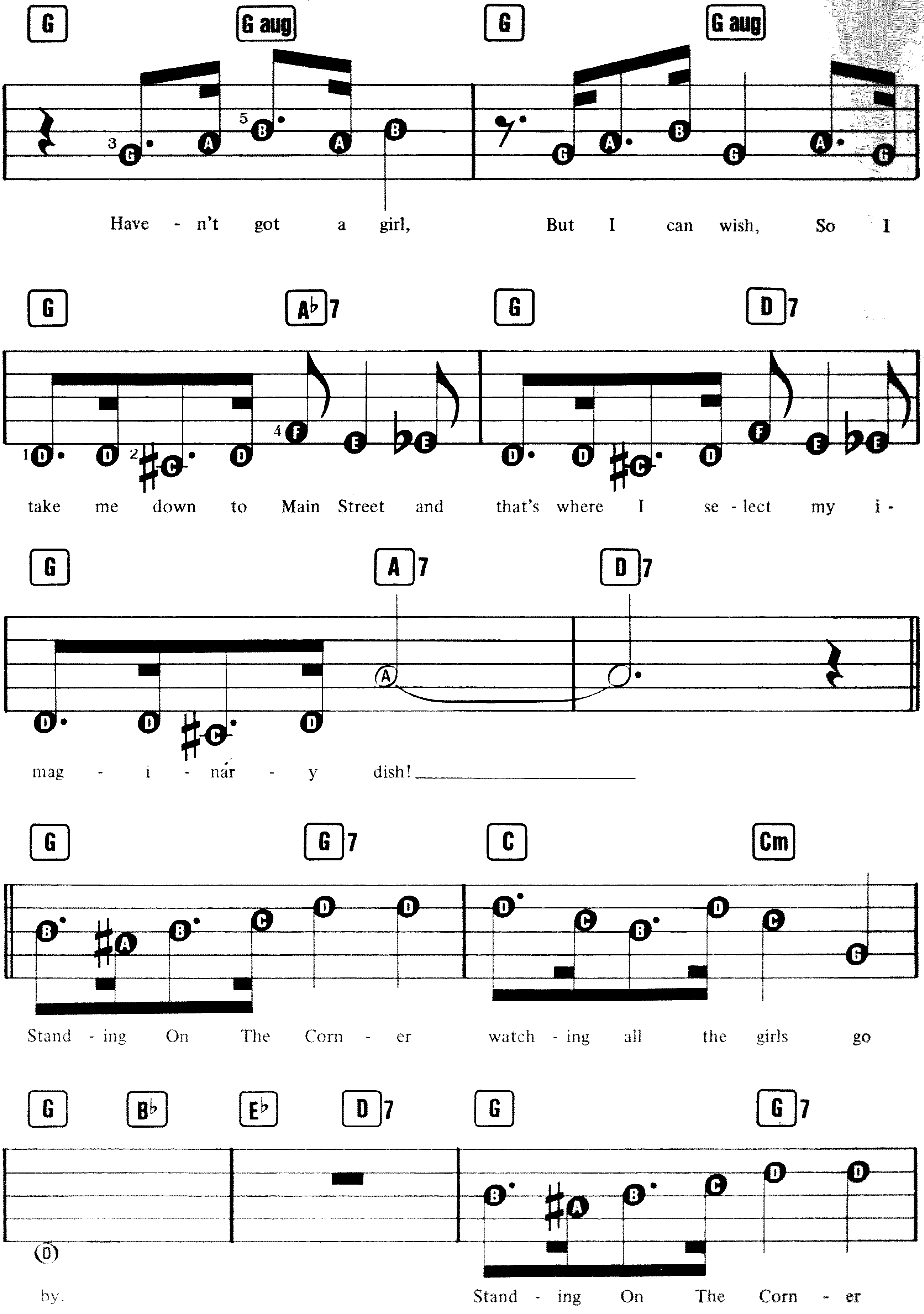
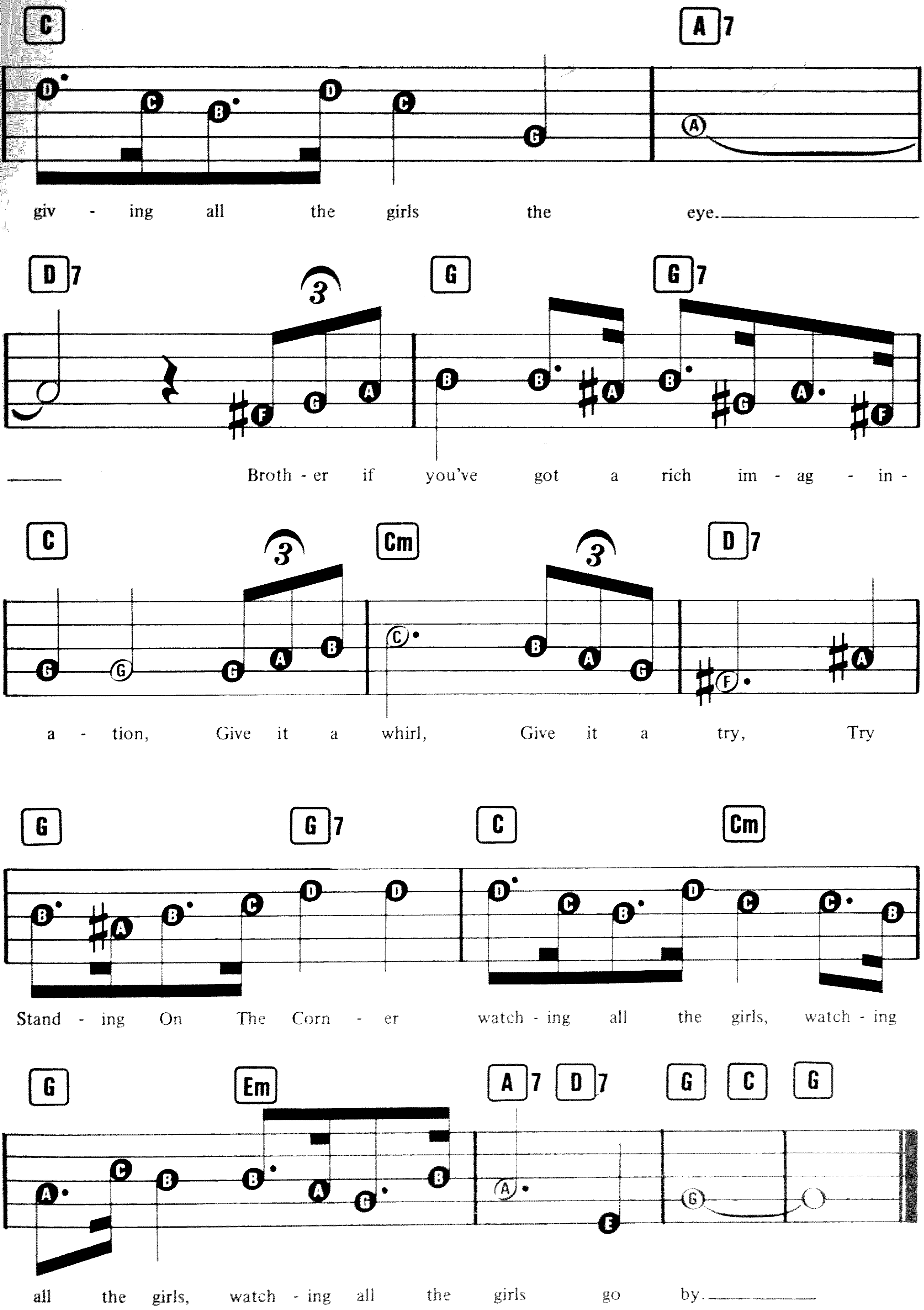

C Cm D7
pa - tion, Mat - ter of fact, Nei - ther do I, Than
G G7 C Cm
Stand - ing On The Corn - er watch - ing all the girls, watch - ing
G Em A7 D7 G
all the girls, watch - ing all the girls go by.
C7 B7 Em
I'm the cat that got the cream,
Have - n't got a girl, But I can dream.


G G aug G G aug
Have - n't got a girl, But I can wish, So I
G A♭7 G D7
take me down to Main Street and that's where I se - lect my i -
G A7 D7
mag - i - nar - y dish!
G G7 C Cm
Stand - ing On The Corn - er watch - ing all the girls go
G B♭ E♭ D7 G G7
by. Stand - ing On The Corn - er


C A7
giv - ing all the girls the eye.
D7 G G7
Broth - er if you've got a rich im - ag - in -
C Cm D7
a - tion, Give it a whirl, Give it a try, Try
G G7 C Cm
Stand - ing On The Corn - er watch - ing all the girls, watch - ing
G Em A7 D7 G C G
all the girls, watch - ing all the girls go by.

The Mood I'm In

Words & Music by
Pete King & Paul Francis Webster

Suggested Registration: Jazz Organ or Piano

Rhythm: Waltz

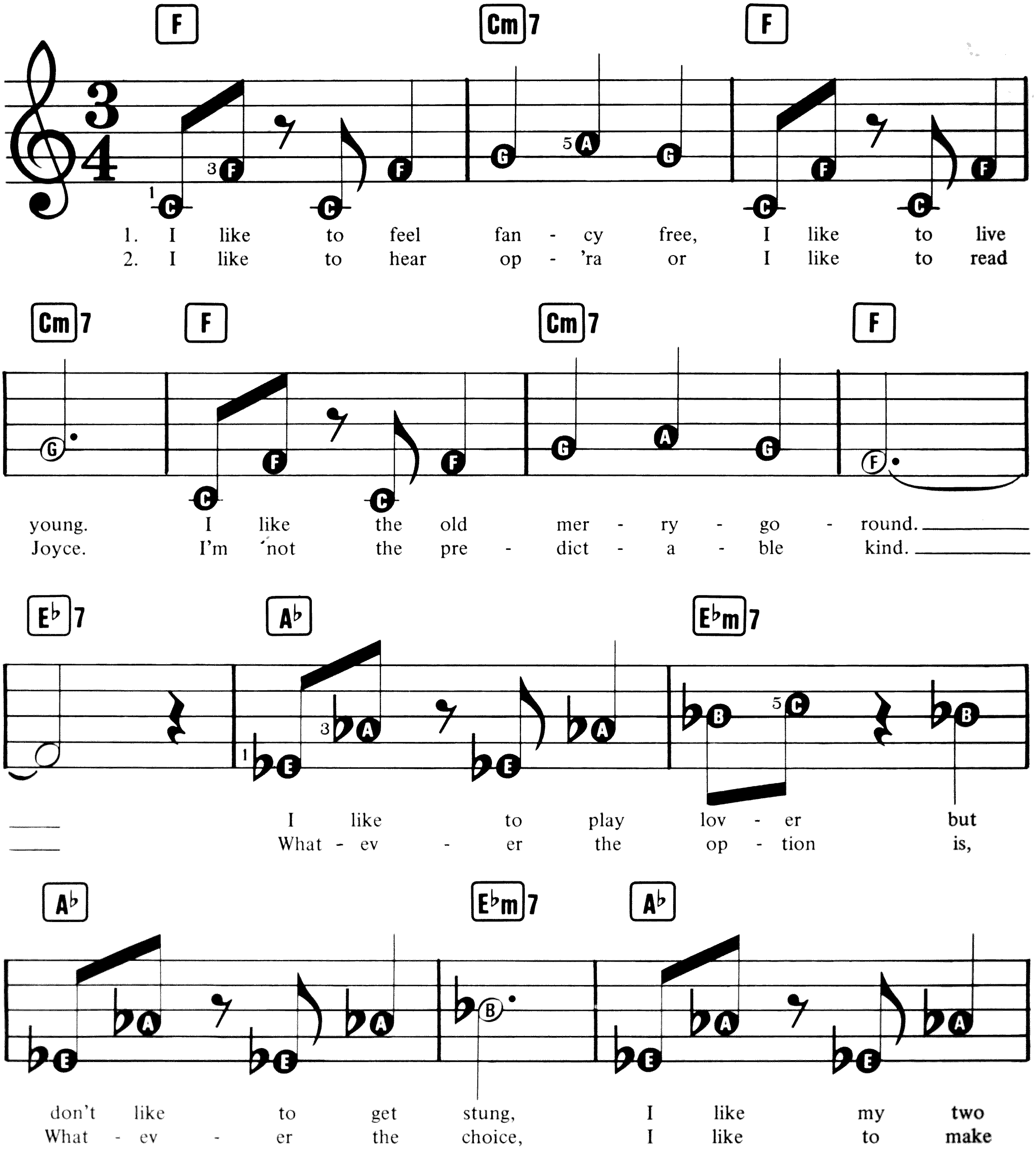
Tempo: Medium Fast

Technique: 'Jazz Waltz' feel

Flats and sharps

Augmented and Diminished chords

Repeat Section (1st and 2nd time endings)



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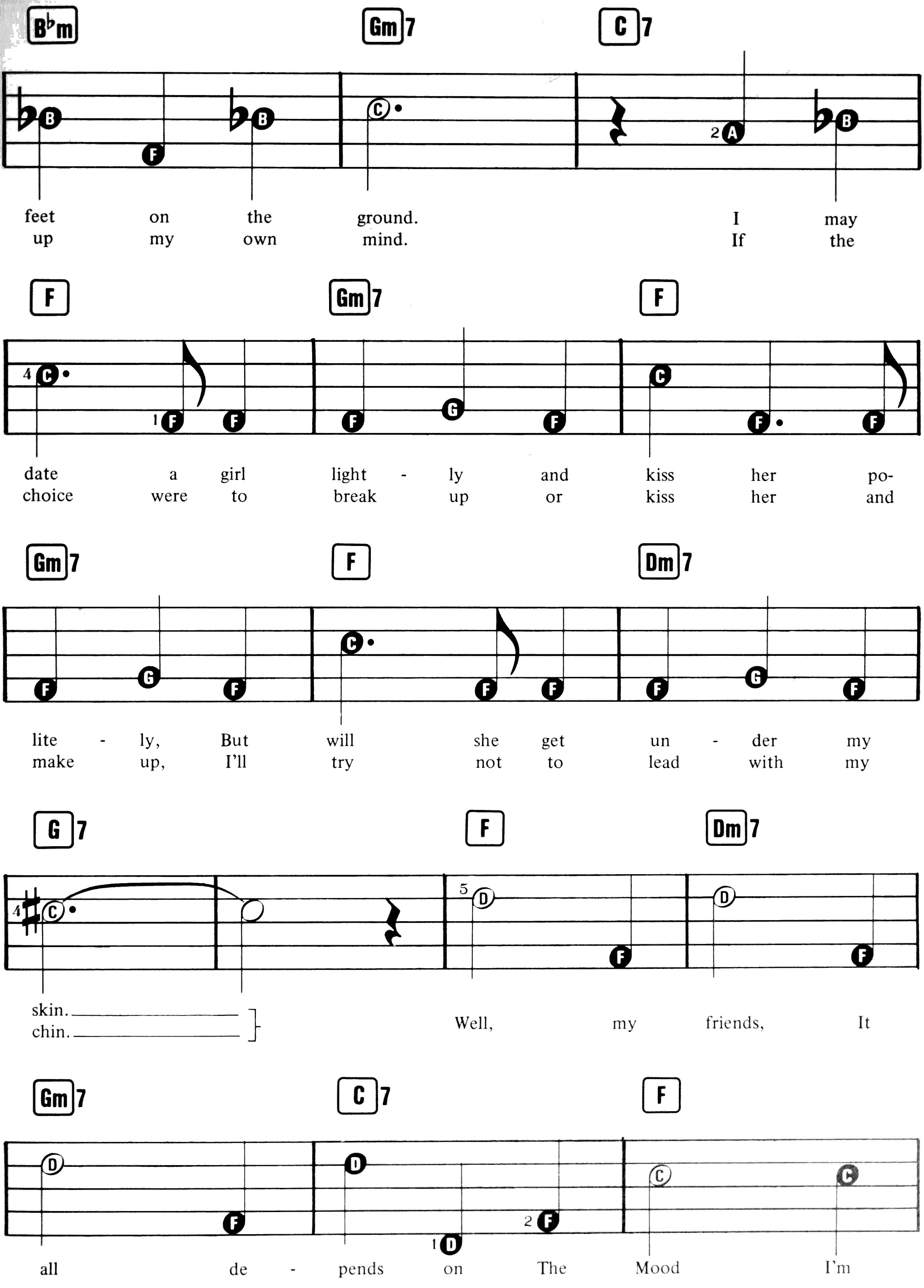
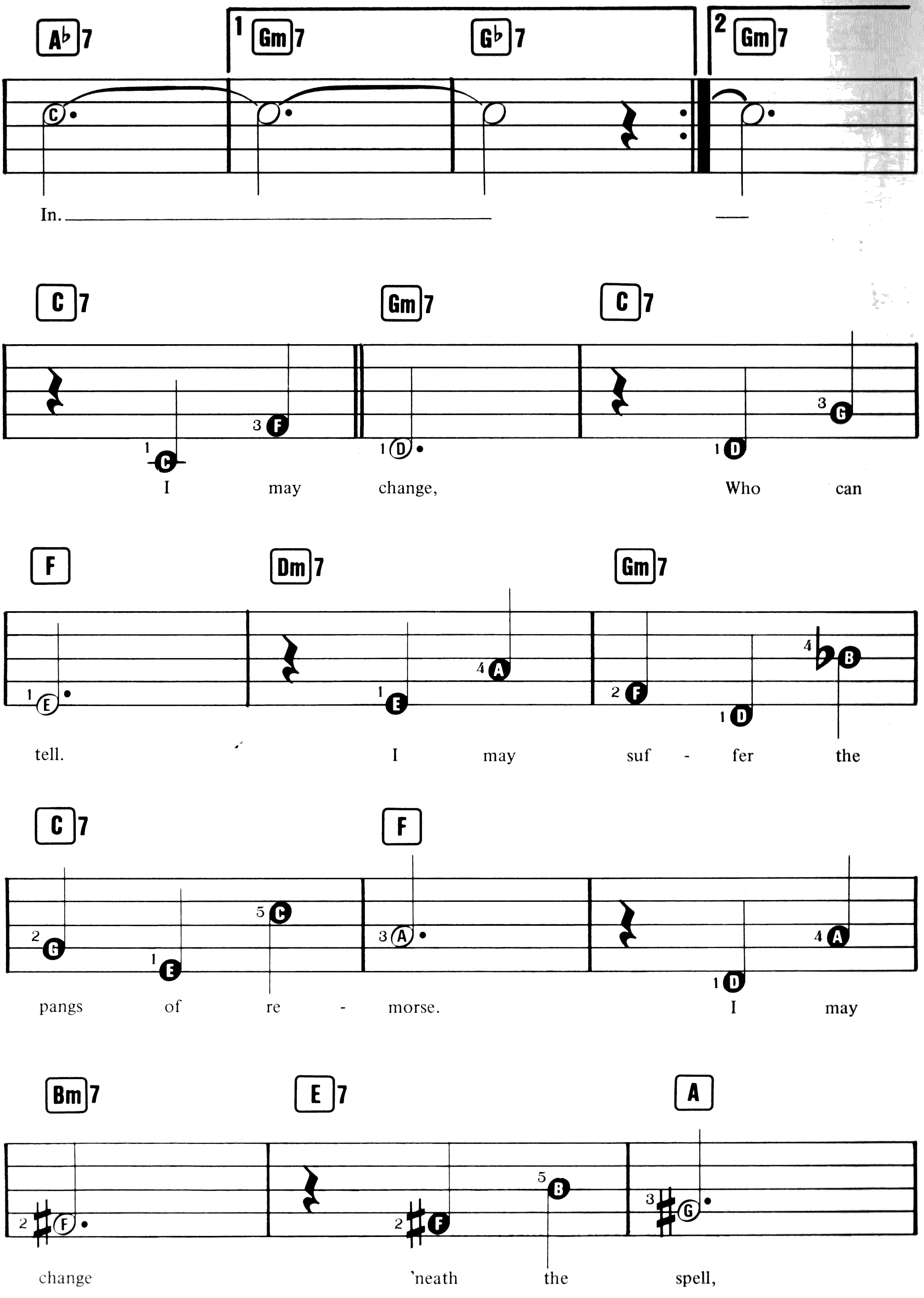
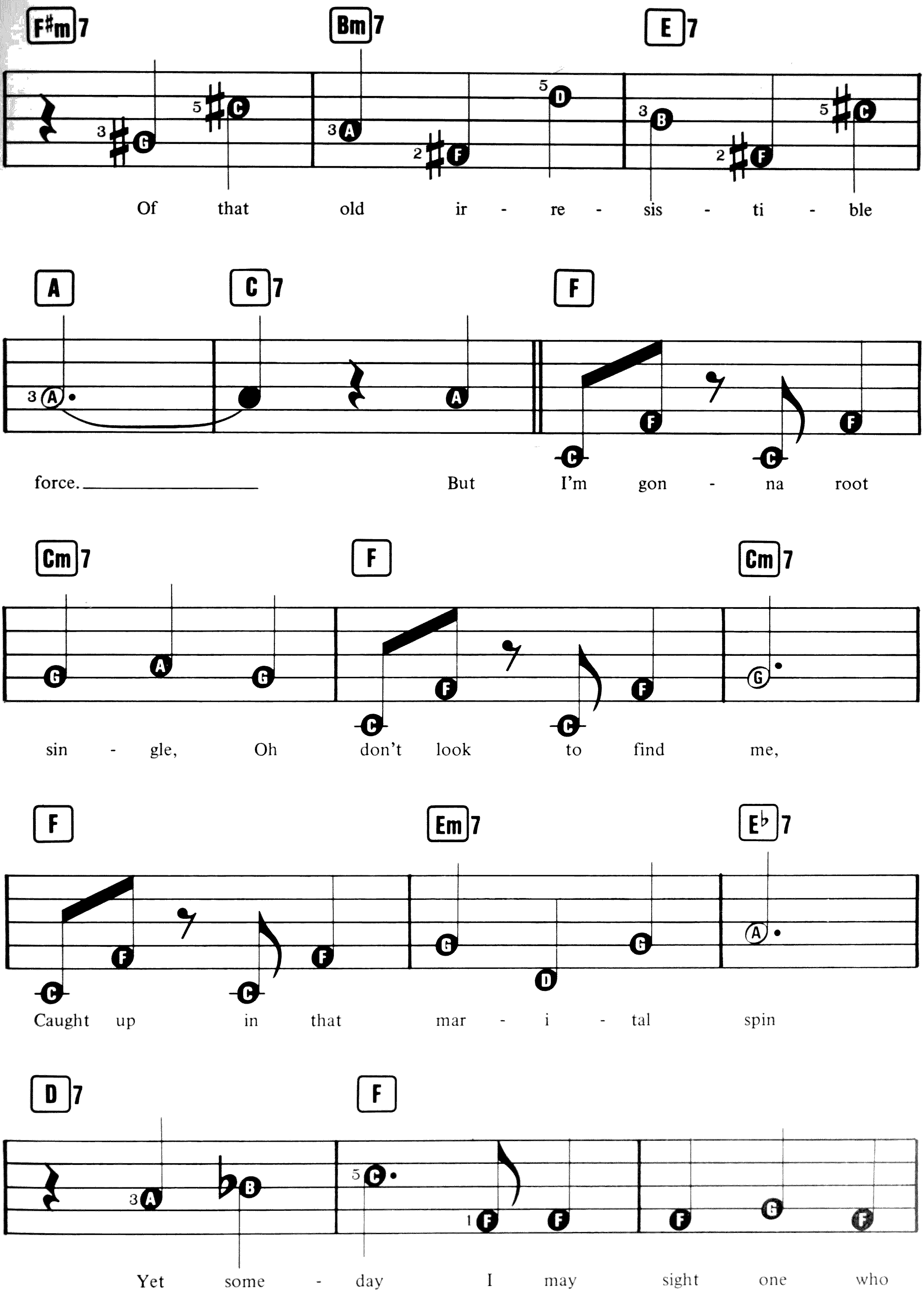
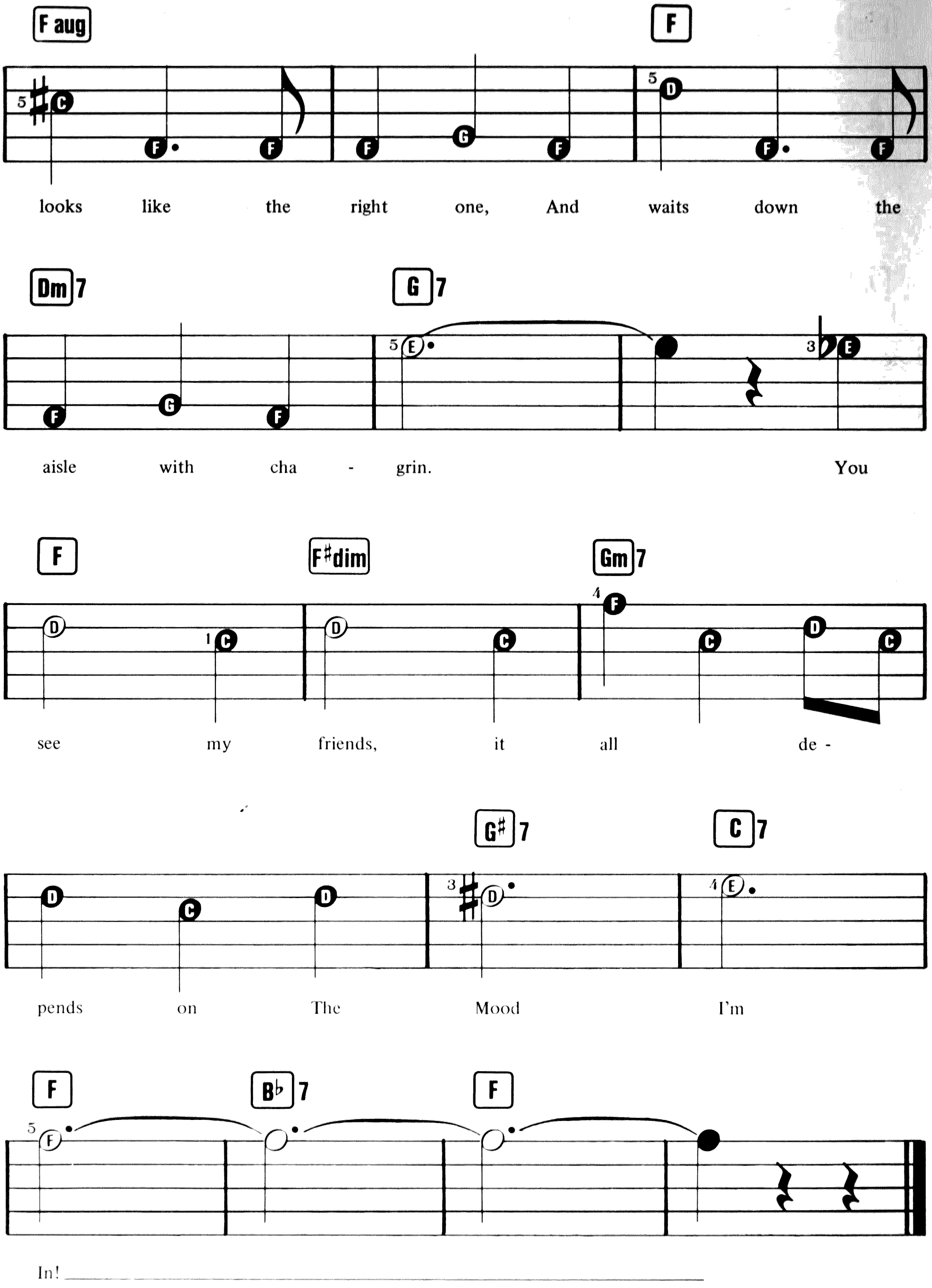

B♭m Gm7 C7
feet on the ground. I may
up my own mind. If the
F Gm7 F
date a girl light - ly and kiss her po-
choice were to break up or kiss her and
Gm7 F Dm7
lite - ly, But will she get un - der my
make up, I'll try not to lead with my
G7 F Dm7
skin.
chin.
Well, my friends, It
Gm7 C7 F
all de - pends on The Mood I'm


A♭7
1 Gm7
G♭7
2 Gm7
In.
C7
Gm7
C7
I may change, Who can
F
Dm7
Gm7
tell. I may suf - fer the
C7
F
pangs of re - morse. I may
Bm7
E7
A
change 'neath the spell,


F#m7 Bm7 E7
Of that old ir - re - sis - ti - ble
A C7 F
force. But I'm gon - na root
Cm7 F Cm7
sin - gle, Oh don't look to find me,
F Em7 E♭7
Caught up in that mar - i - tal spin
D7 F
Yet some - day I may sight one who


F aug
F
looks like the right one, And waits down the
Dm7
G7
aisle with cha - grin. You
F
F♯dim
Gm7
see my friends, it all de -
G♯7
C7
pends on The Mood I'm
F
B♭7
F
In!

Maria

Music by Leonard Bernstein
Lyrics by Stephen Sondheim

Suggested Registration: Brass Ens. or Strings

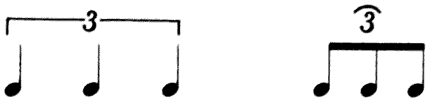
Rhythm: Latin American or Rock (8 Beat)

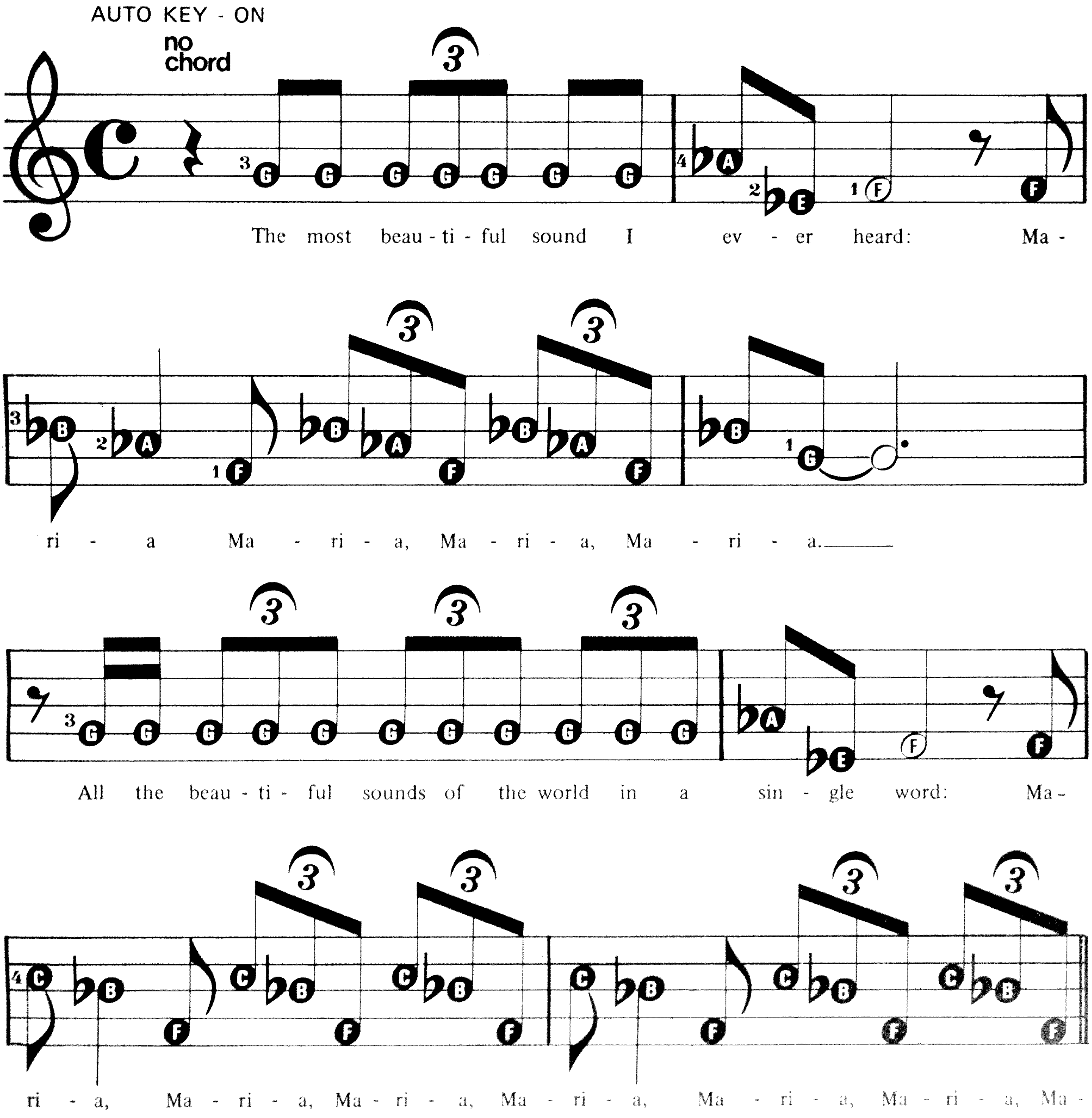
Tempo: Medium

Technique: First 8 measures to be played solo right hand; Auto Key 'On' gives effective rhythm and chord accompaniment at the 9th measure

Flats and sharps

Quarter note and eighth note triplets:





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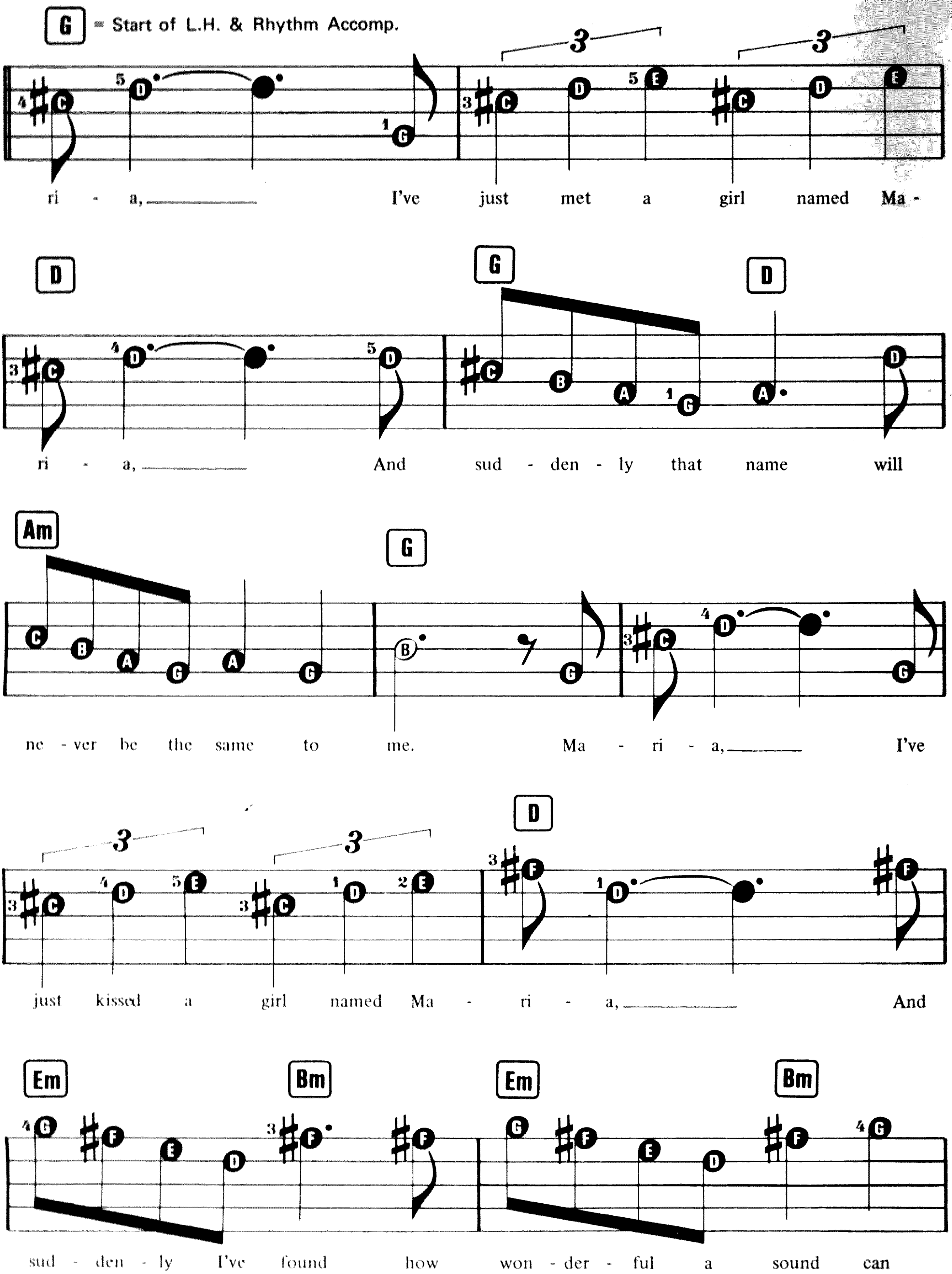
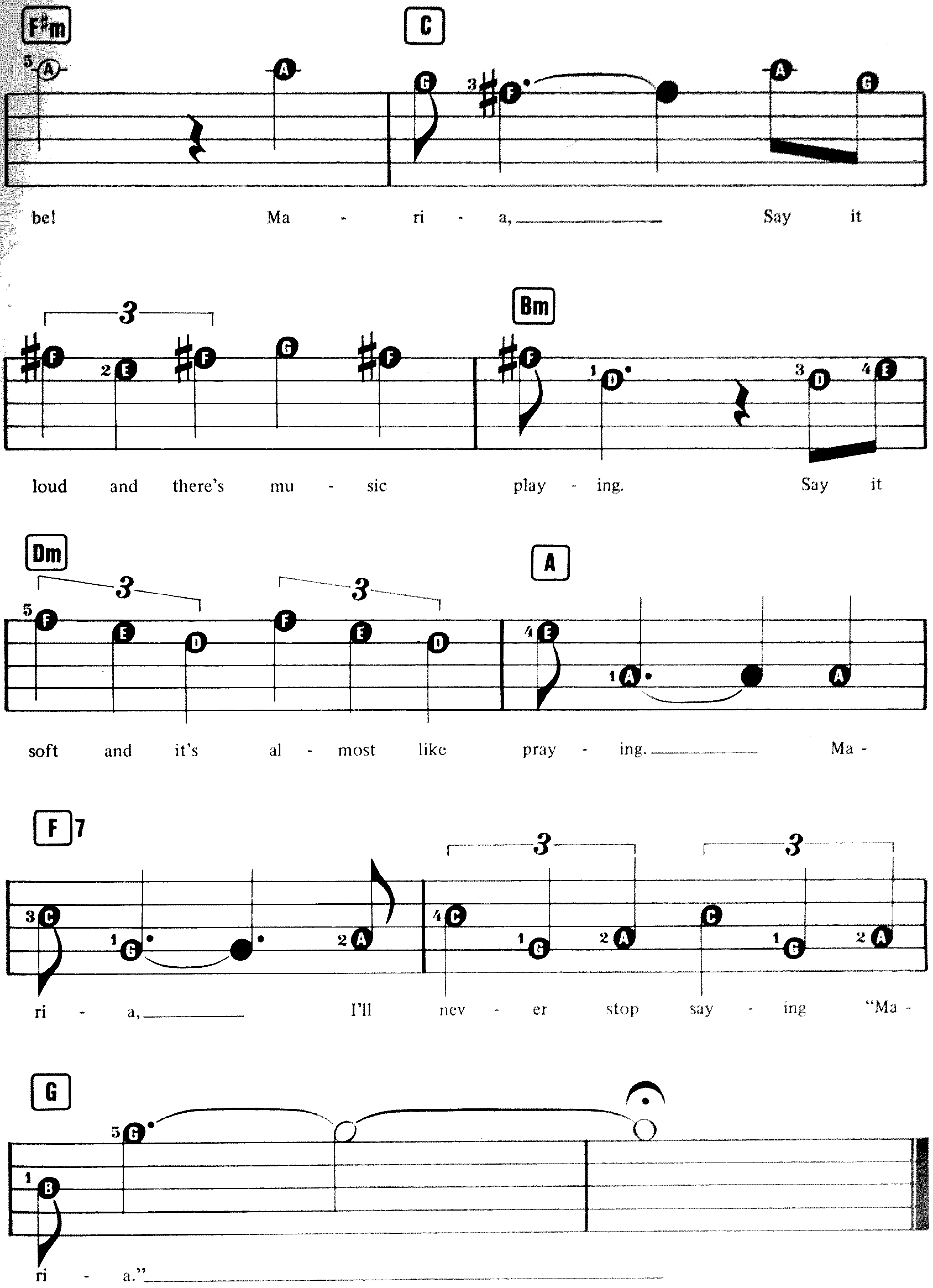

G = Start of L.H. & Rhythm Accomp.
ri - a, I've just met a girl named Ma -
D G D
ri - a, And sud - den - ly that name will
Am G
ne - ver be the same to me. Ma - ri - a, I've
D
just kissed a girl named Ma - ri - a, And
Em Bm Em Bm
sud - den - ly I've found how won - der - ful a sound can

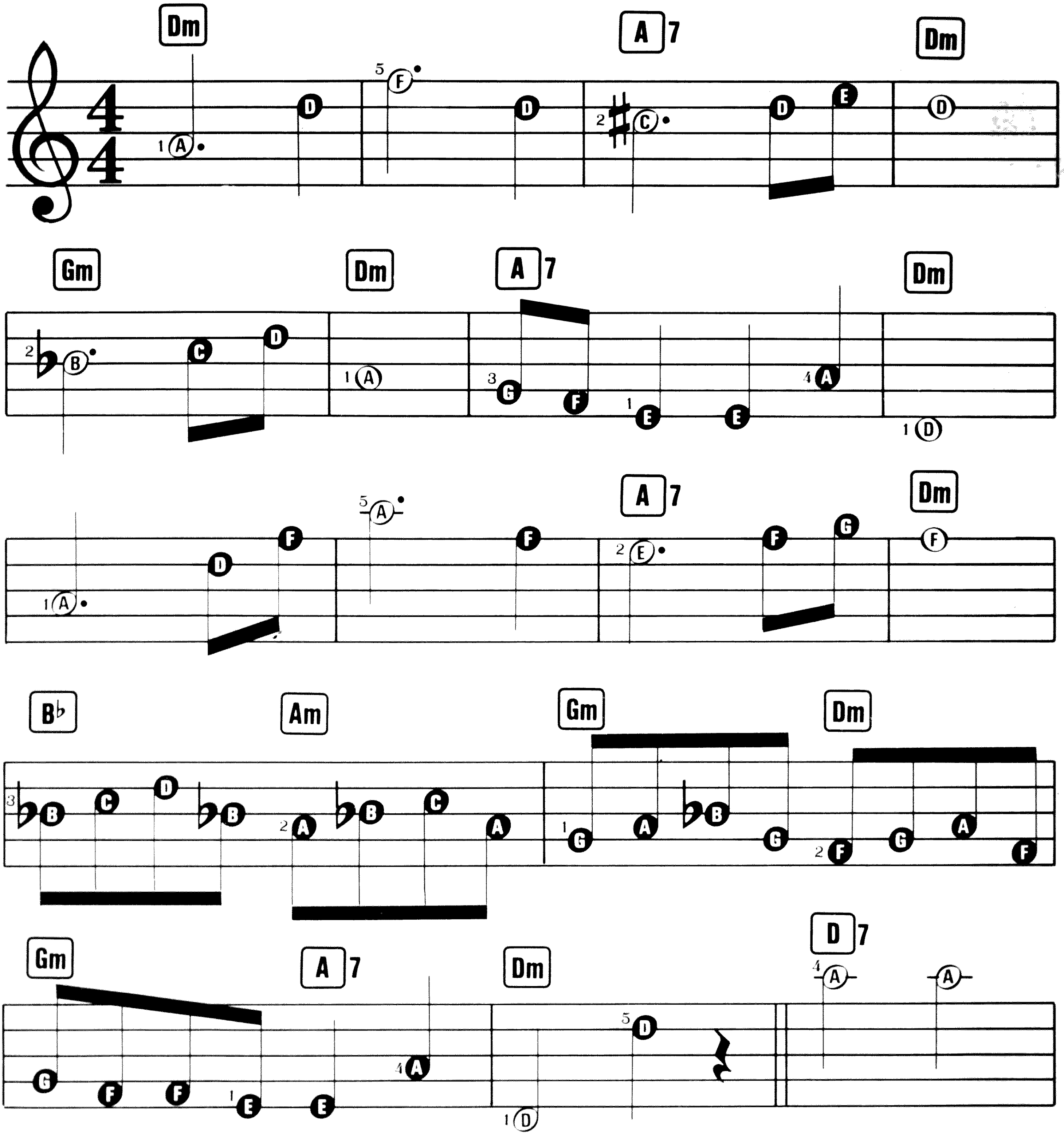

F#m
C
be! Ma - ri - a, Say it
Bm
loud and there's mu - sic play - ing. Say it
Dm
A
soft and it's al - most like pray - ing. Ma -
F7
ri - a, I'll nev - er stop say - ing "Ma -
G
ri - a."

Hungarian Dance No.5

Composed by Johannes Brahms

Suggested Registration: Piano or Trumpet
Rhythm: March or Swing
Tempo: Medium – Medium Fast

Technique: Sharps and flats
Extended eighth note runs
Practise from Medium to Medium Fast tempo



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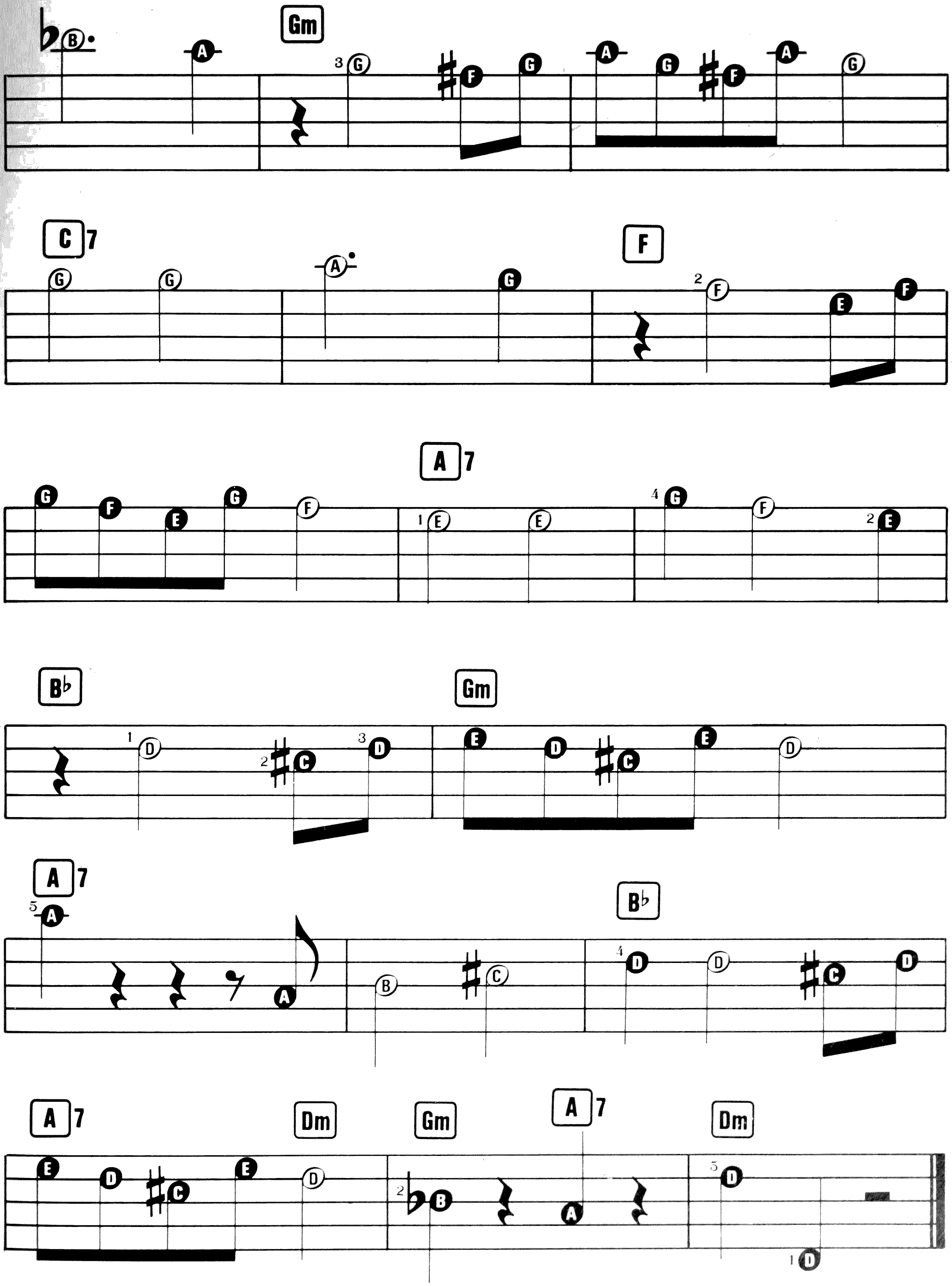
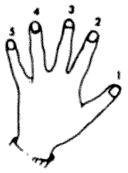
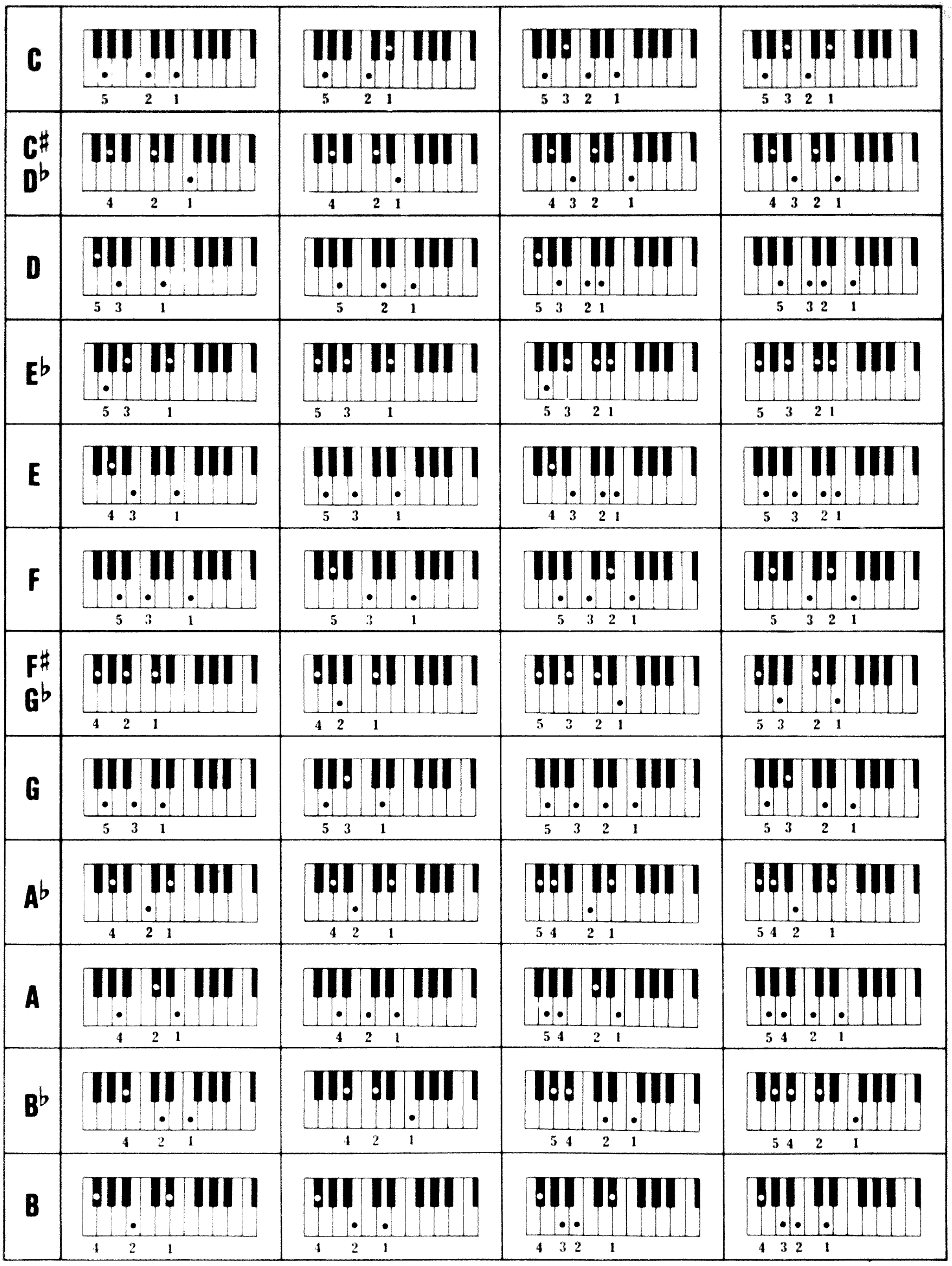

Gm
C 7
F
A 7
B♭
Gm
A 7
B♭
A 7
Dm
Gm
A 7
Dm



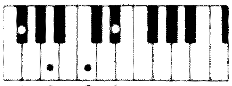
MASTER CHORD CHART



	Major	Minor	Seventh	Minor seventh
C	5 2 1	5 2 1	5 3 2 1	5 3 2 1
C♯ D♭	4 2 1	4 2 1	4 3 2 1	4 3 2 1
D	5 3 1	5 2 1	5 3 2 1	5 3 2 1
E♭	5 3 1	5 3 1	5 3 2 1	5 3 2 1
E	4 3 1	5 3 1	4 3 2 1	5 3 2 1
F	5 3 1	5 3 1	5 3 2 1	5 3 2 1
F♯ G♭	4 2 1	4 2 1	5 3 2 1	5 3 2 1
G	5 3 1	5 3 1	5 3 2 1	5 3 2 1
A♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
A	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B	4 2 1	4 2 1	4 3 2 1	4 3 2 1

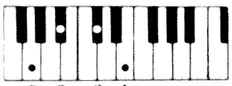
Diminished Chords.

C dim E♭ dim F♯/G♭ dim A dim



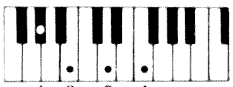
4 3 2 1

C♯/D♭ dim E dim G dim B♭ dim



5 3 2 1

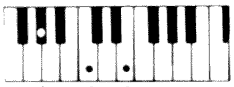
D dim F dim A♭ dim B dim



4 3 2 1

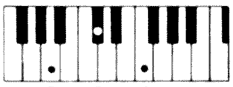
Augmented Chords

C aug E aug A♭ aug



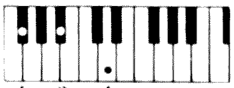
4 2 1

C♯/D♭ aug F aug A aug



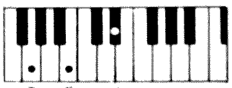
5 3 1

D aug F♯/G♭ aug B♭ aug



4 2 1

E♭ aug G aug B aug



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